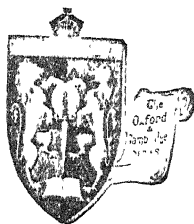


DRAWBRIDGE OF CAWDOR CASTLE

*"This castle hath a pleasant seat; the air
Nimbly and sweetly recommends itself
Unto our gentle senses."*

I. vi. 1-3.



SHAKESPEARE'S
MACBETH

EDITED

WITH INTRODUCTION AND NOTES

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Edition in Classics, etc.*

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EDITORIAL.

THIS Edition of *Macbeth* is designed to satisfy the requirements of Candidates for all Public Examinations, and is distinguished from the majority of School Editions by certain special features the purpose of which may be briefly indicated.

The Life of Shakespeare has been included, not only because it is likely to be of interest to the general reader, but also because a knowledge of the principal events in the poet's life is frequently required by Examining bodies in connection with the study of any particular play.

The Literary Introduction contains separate sections upon all subjects in connection with the play, upon which Examiners are in the habit of framing questions. The study of this portion of the book may be deferred until a general knowledge of the Play has been acquired by the Student, whilst the paragraphs printed in small type may be omitted altogether by the Candidate for Elementary Examinations.

The Marginal and Foot Notes are intended to suffice for the needs of Junior Students, and are printed in conjunction with the text. The Editor has found by experience, that such an arrangement conduces to a thorough knowledge and understanding of the text much more readily than when the young Student is expected to turn to the end of the book, in the case of every difficulty that presents itself.

The Supplementary Notes are intended mainly for Senior Students, and may be studied apart from the text. Junior Students, who desire to attain distinction in any Examination, or such as possess a natural taste for literary subjects, may also refer profitably to this Section.

Shakespearean Grammar has been treated at some length in as simple a manner as is consistent with the subject. Illustrative passages from the Play have been quoted in full in order that the Student may be saved the tedious labour of continually referring back to the text.

Classical and Geographical Names and Glossary will be referred to as necessity arises during the study of the Play. In the case of these, as in that of the Grammar, illustrative passages are quoted in full. Thus, for purposes of revision, these Sections may be studied apart from the text.

Examination Papers are given at the end of the book. As these are based upon the model of the papers set at Oxford and Cambridge Local Examinations, they will prove specially serviceable where Candidates for such Examinations have to be considered.

The Illustrations will prove attractive to those who are approaching the subject of Shakespeare for the first time, and will add considerably to the interest of the Play as a dramatic study.

The obligation of the Author to the authorities consulted in the preparation of this Edition has almost always been recorded in the pages of the work. The few which have been omitted in the body of the book will be found in the list of useful Works of Reference printed at the end, under the heading "Aids to the Study of the Play."

STANLEY WOOD.

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SHAKESPEARE'S HOUSE, STRATFORD-ON-AVON

NARRATIVE OF SHAKESPEARE'S LIFE.

Birth and Parentage.

In this short account of the Life of William Shakespeare, we shall endeavour to confine ourselves to well authenticated facts, and shall therefore say nothing about supposed ancestry, especially as the name of Shakespeare seems to have been very common in the middle ages in many parts of England. There is, however, good reason for supposing that William Shakespeare's ancestors were farmers. The poet's father, John Shakespeare, appears to have been in early life not only a prosperous man of business in many branches, but a person of importance in the municipal affairs of Stratford. He held for one year "the highest office in the Corporation gift, that of bailiff"; he afterwards became chief alderman. He married Mary Arden, who brought him land and houses, but "was apparently without education," several extant documents bear her mark, and there is no proof that she could sign her name. William, their third and eldest surviving child, was born at Stratford-on-Avon, in April, 1564. His father was then in prosperous circumstances, and when, in July of that year, the plague raged violently at Stratford, he subscribed liberally to the relief of the victims among the poor. In a few years, however, he fell into debt and difficulties, was obliged to mortgage his wife's property, and gradually lost his interest in municipal affairs.

ii. NARRATIVE OF SHAKESPEARE'S LIFE.

Childhood and Youth.

In the meantime five children—three boys and two girls younger than William—began to require education. The boys “were entitled to free tuition at the Grammar School of Stratford,” where they were taught the rudiments of Latin, grammar, and literature, and to write in Old English characters, as was then the custom in provincial schools. In later life William Shakespeare acquired some knowledge of the French language (of which he made use in the Play of *Henry V*). His time at school was short, as his father's fortunes steadily declined, and at the age of thirteen he was obliged to apply himself to the trade of a butcher, which was then the only means by which his father earned his living.

His Marriage.

At a short distance from Stratford stands a thatched cottage, still known by the name of Anne Hathaway's Cottage, and inhabited by descendants of the Hathaways until 1838. It is said to be only a part of the homestead where Anne's father, Richard Hathaway, died in fairly prosperous circumstances, leaving a farm which had belonged to his family for generations to be carried on by his widow and eldest son. Each daughter was to receive for her marriage portion the modest sum of £6 13s. 4d., which in those days was equal to £53 6s. 8d. at the present time, just an eighth of the present value.

Anne Hathaway became the wife of William Shakespeare when he was little more than eighteen and a half years old, she having attained the more mature age of twenty-six. History says little of their early married life, and that little does not point to happiness. Three children were born to them, two daughters and a son.

Early Life at Stratford.

Although we are told—

“Anne Hathaway, she hath a way,
To charm all hearts, Anne Hathaway,”

she was not able to keep her young husband out of mischief. In the absence of sufficient means of livelihood, he seems to have amused himself among his farmer kinsfolk, and not content with the orthodox sports common to those born and bred in the country, appears to have taken up with bad companions, and to have been led into poaching transactions, which caused him in the end to leave his home and family for several years. More than once he was known to join with others in stealing deer and rabbits from the park of Sir Thomas Lucy, of Charlecote, for which the punishment in those days was three months' imprisonment, and the payment of three times the amount of damage done. Shakespeare bitterly resented the treatment meted out to him, and in revenge composed a ballad on the subject, which he posted up on the gates of Charlecote Park. This, not unnaturally, had the effect of inciting Sir Thomas to further prosecution, and led to Shakespeare's forsaking his home and finding a more congenial occupation in London (1595).

Life in London.

There are various reports of the manner in which Shakespeare first tried to make a living on his arrival in London, but he soon drifted into the profession of an actor, in which he made his earliest reputation. He is said to have begun his career as a writer by adapting and re-writing plays by other authors, which, after being bought by an acting company, passed entirely out of the hands of the original playwright. It was not unusual for the manager to invite thorough revision before producing a new or revived play upon the stage. *Love's Labour's Lost*, which is commonly supposed to be the first of his dramatic productions, and which may have been composed in 1591, was revised in 1597, and published the following year, when the name of Shakespeare first appeared in print as its author. Its plot, unlike those of most of his plays, does not seem to have been borrowed from any earlier story or romance. *Romeo and Juliet* (1591-3), his first tragedy, on the contrary, had gone through many adaptations since the Greek romance of "Anthia and Abrocomas" was written in the second century. The story had been told both in prose and verse, and was popular throughout Europe. For the plot of *The Merchant of Venice* (1594?) he was indebted to a variety of sources, including a collection of Italian novels written in the fourteenth century. Most of Shakespeare's dramatic work was probably done in twenty years, between his twenty-seventh and forty-seventh year, at the rate of an average of two plays a year.

His Patrons.

One patron he had among the nobility, the Earl of Southampton, to whom many of his sonnets are unmistakably addressed though not by name. Queen Elizabeth showed him some marks of her favour as early as 1594, and after the accession of James I. he was called upon to act before the king. *The Tempest*, which was probably the latest effort of his genius, was performed to celebrate the marriage of Princess Elizabeth with the Elector Frederick, in 1613.

His Return to Stratford.

In middle life he developed much good sense and ability in practical affairs. With the object of re-establishing the fortunes of his family in the town of Stratford, he returned thither after an absence of nearly eleven years, and although he spent the greater part of his time in London, he never failed to visit his native place at least once a year. In 1597 he purchased, for £60, the largest house in the town, along with two barns and two gardens, repaired the house, which was much dilapidated, and interested himself much in the gardens and orchard. The purchase of this house, "New Place" by name, for a sum now equalling £480, brought to Shakespeare a reputation among his fellow townsmen for wealth and influence, which was further increased when he applied for, through his father, and duly received, the distinction of a coat of arms. Both as actor and dramatist he was now receiving a good income, and in 1599, when the Globe Theatre was built, he acquired a share in its profits also. His average annual income before that date is computed at more than £130, equal to £1040 at the present time. Afterwards his income, from various sources, became much larger, and

NARRATIVE OF SHAKESPEARE'S LIFE.

he became the owner of a large landed estate. He appears to have been fond of litigation, in which however, he was generally successful

His last years.

In this time of prosperity he brought out several of his best plays. The comedies, *Much Ado about Nothing* (1600), *As You Like It* (1600), and *Twelfth Night* (1601), were followed by *Julius Cæsar*, *Hamlet*, and *Othello*. *Macbeth* was completed in 1606, and succeeded by *King Lear*, which was played before the Court at Whitehall, on the night of December 26th, 1606. After 1611 he seems to have abandoned dramatic composition, and spent the greater part of his time at Stratford. His health began to fail at the commencement of 1616, but the actual cause of death is unknown. His only son, Hamnet had died many years before, but his wife and two daughters, Susannah Hall and Judith Quincey, survived him. He died at the age of fifty-two

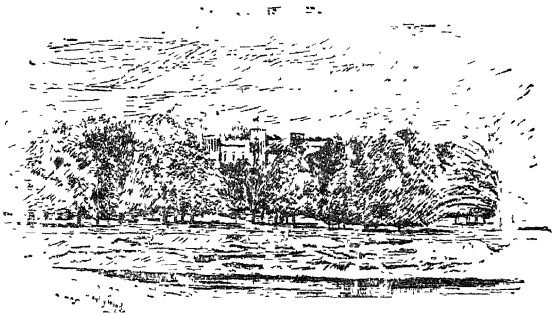


TRINITY CHURCH, STRATFORD-ON-AVON.

and was buried inside the chancel of Stratford Church, with this epitaph inscribed over his grave:—

“Good Friend, for Jesus’ sake forbear
To dig the dust enclosed here.
Blest be ye man yt spares thes stones,
And evrst be he yt moves my bones.”

[For the facts contained in the above account of Shakespeare's life I have relied principally upon the authority of Sidney Lee, to whose “*LIFE OF WILLIAM SHAKESPEARE*” (Macmillan) I would refer all students who desire to acquaint themselves with “the net results of trustworthy research respecting Shakespeare's life and writings.”—ED.]



SCONE PALACE

*"He is already named and gone to Scow
To be invested."* (II. iv. 31-2)

DATE OF COMPOSITION.

The date of the composition of the play cannot be determined with absolute precision. Plausible arguments point to the year 1606 as being the year in which the tragedy was completed, but we cannot be quite sure of anything more than that the play was composed between the years 1604 and 1610.

The following proofs are presented to show that the play was

composed between the years 1604 and 1610.

James the First ascended the throne in 1603. In the following year he was proclaimed King of Great Britain, France and Ireland. The lines spoken by Macbeth during the "Show of Eight Kings,"

*"and some I see,
That two-fold balls and treble-sceptres carry."* (IV. i. 120-1.)

contain an undoubted allusion to King James' coronation and to the union of three kingdoms under one Sovereign.

This internal allusion, then, marks the year 1604 as being a limit before which the play cannot have been written.

External evidence affords a proof that the play was not written later than the year 1610. Dr Simon Forman, an astrologer and quack, gives in his diary (the MS. of which is still in existence) an account of the play of *Macbeth* as he saw it represented at the Globe Theatre on the 20th of April, in 1610.

Hence we may assert positively that the play was written between the years 1604 and 1610.

A number of arguments, of no great validity individually but of importance when regarded collectively, have been put forward with the

vi. EVIDENCES OF THOUGHT AND STYLE

intention of proving that the play was written in the year 1606. Of these we consider the following to be most deserving of mention —

Arguments in favour of the year 1606.

1. The porter's speech in II. iii., 'Faith, here's an equivocator, that could swear in both the scales against either scale,' is thought to have reference to the trial of the Jesuit Garnet, which took place in 1606. That this may have been the case is not improbable, for the Jesuits were frequently made the marks for the satire of Elizabethan preachers, and we are told in the account of Garnet's trial, published in 1606, that they both allowed and taught their followers "to equivocate upon oath."
2. The allusion in the same speech to the "farmer that hanged himself on the expectation of plenty," is commonly supposed to have been suggested by the abundant harvest of the year 1606. In this year wheat was lower in Windsor market than for thirteen years afterwards, also lower than the previous year.
3. The same speech contains a reference to "stealing out of a French hose." From Antony Nixon's *Black Year* (1606) we learn that tailors "took more than enough for fashion's sake."
4. In 1605 three students of St. John's College, Cambridge, addressed King James in Latin verses founded on the witches' predictions to Macbeth. "It is not likely," says Fleay, "that they would choose this subject after Shakespeare had treated it."
5. Two passages from Plutarch's *Life of Antony* are alluded to in this play, "The insane root that takes the reason prisoner" (I. iii. 84), and "My Genius is rebuked, as it is said Mark Antony's was, by Caesar" (III. i. 55). From this circumstance Mr. Fleay concludes that Shakespeare "was then probably reading for *Antony and Cleopatra*, which was produced before May, 1608."
6. Middleton's *The Puritan* (1607) contains the passage, "we'll have a ghost in a white sheet sit at the upper end of the table." These words are commonly supposed to have reference to Banquo's ghost in the play of *Macbeth*.

Publication of the Play.

Macbeth was not published during the author's lifetime, but first appeared in print in the *First Folio* of 1623, where it comes between *Julius Caesar* and *Hamlet*. The text in this edition is extremely defective, and is generally supposed to have been printed from an imperfect transcript of the author's MS. The play, as we have it, is the shortest of Shakespeare's tragedies, and is possibly nothing more than an actor's copy.

Evidences of Thought and Style.

Shakespeare's later plays are distinguished from his earlier ones by their greater richness of thought, the wider knowledge of human life and character revealed in them, and by the poet's choice of more serious

DISTINCTIVE FEATURES OF THE PLAY. vii.

subjects for his motives. With respect to the style we may say that, generally speaking, the more irregular the metre is of any play, the later the date to which we may assign it; also the greater the quantity of prose, the more frequent the double (or feminine) endings and the fewer the rhyming lines, the later the period of composition.

We have shown that the most probable date of the composition of the play is 1606. We shall arrive at the same conclusion from a consideration of the metrical evidence of the play, for a more detailed examination of which the student is referred to the Appendix, p. 130. For the present it is enough to say that the play of *Macbeth* bears in a marked degree most of the characteristics of

Shakespeare's Third Period of Composition.

This period extends from about 1602 to 1608, and includes, together with *Macbeth*, the tragedies of *Hamlet*, *Othello*, *King Lear*, and the Roman plays, *Antony and Cleopatra*, and *Coriolanus*.

The metre of this period is characterised by great freedom. The following particulars may be mentioned —

1. Trisyllabic feet abound.
2. Short lines are numerous.
3. Double endings are greatly multiplied.
4. The number of Alexandrines gradually increases.
5. Prose and verse are intermingled, frequently in the same scene.
6. The number of rhyming lines gradually falls off, or rhyme is confined to elevated passages and concluding verses.
7. Unnatural conceits are withdrawn, i.e. profoundness is not lavished on shallow ideas, but is required by the subject treated, and the language employed is more generally characteristic of the speaker.

Gervinus, commenting on Shakespeare's third period of dramatic poetry, in which tragedy greatly predominates, speaks as follows.—

The unnatural dissolving of natural bonds, oppression, falsehood, treachery, and ingratitude towards benefactors, friends, and relatives, towards those to whom the most sacred duties should be dedicated, this is the new tragical conception, which now most powerfully and profoundly occupies the poet in the most various works of this epoch of his life . . . *Macbeth's* treason towards his benefactor Duncan displays this ingratitude."

DISTINCTIVE FEATURES OF THE PLAY.

Drake speaks of *Macbeth* as "the greatest effort of our author's genius; the most sublime and impressive drama which the world has ever beheld," and it has always proved to be one of the most popular of Shakespeare's plays. The reason of this popularity is not far to seek. In the first place it is one of the simplest of all the poet's dramas, the characterisation being most apparent and easily understood. Again, it is of all the plays of our author the most rapid. It deals with the supernatural, which always arouses our interest, and "the supernatural influence determines the course of the action with a precipitation which in itself appears almost supernatural." Finally, to the never-ceasing interest of incident and characterisation there is added the charm of pictorial description and poetic colouring.

viii MACBETH AND HAMLET—A CONTRAST.

"There can hardly be a single point of incident or of character (in *Macbeth*) on which the youngest reader will not find himself at one with the oldest, the dullest with the brightest among the scholars of Shakespeare" (SWINBURNE).

"This drama, it is true, comprehends a considerable period of time, but in the rapidity of its progress, have we leisure to calculate this? We see as it

of it, and drive him a last, amidst numerous perils, to his destruction in the heroic combat draw us irresistibly along with them. Such a tragical exhibition resembles the course of a comet / . . . ' (SCHLEGEL)

"*Macbeth* stands forth uniquely pre-eminent in the splendour of poetic and picturesque diction and in the living representation of persons, times, and places . . . Locally, we are transported into the Highlands of Scotland, where everything appears tinged with superstition . . . where men are credulous in belief, and excitable in fancy, where they speak with strong expression, with highly poetical language, and with unusual imagery" (GERVINUS).

"All the preparatory incidents are poetical. The moon is down; Banquo and Fleance walk by torch-light; the servants are moving to rest, Macbeth is alone. [He sees 'the air-drawn dagger' which leads him to Duncan, he is still under the influence of some power stronger than his will, he is beset with false creations, his imagination is excited, he moves to bloodshed amidst a crowd of poetical images, with which his mind dallies, as it were, in its agony" (KNIGHT)

"There is a line in the play of *Macbeth*, uttered as the evening shadows begin to gather on the day of Banquo's murder, which we may repeat to ourselves as a motto of the entire tragedy, 'Good things of day begin to droop and drowse.' It is the tragedy of the twilight and the setting-in of thick darkness upon a human soul. We assist at the spectacle of a terrible sunset in folded clouds of blood" (DOWDEN).

MACBETH AND HAMLET—A CONTRAST.

"Of all Shakespeare's plays *Macbeth* is the most rapid, *Hamlet* the slowest, in movement," says Coleridge. The plays resemble one another in that the supernatural plays an important part in each. *Macbeth* and *Hamlet* each commit murders, and the two plays present certain points of similarity in the final scene. But the contrast between the plays as well as between the characters of the heroes is much greater than the resemblance. [In *Macbeth*, conscience is awakened *after* the deed; *Hamlet* has scruples which restrain him too long from the deed. In *Macbeth*, the murder of Duncan was an act of basest ingratitude. For *Hamlet* to have murdered Claudius would, in the circumstances in which he was placed, have been regarded as an act of righteous punishment. In *Hamlet* adverse fate pursues the hero for tardiness of action, in *Macbeth* fate through the instrumentality of the witches drives the hero onward from crime to crime with breathless rapidity. *Hamlet* is brave and careless of death, vacillating from sensibility, procrastinating through too much thinking. He is "a man of a civilized period standing in the centre of an heroic age of rough manners and physical daring." *Macbeth* is courageous when in action, a coward when he thinks. His bravery is that of the wild animal whose instinct it is to fight, and his almost savage nature is in the play contrasted with the civilisation of the age in which he is placed. Christianity was well established in

England, though it had gained but little hold upon the generality of Scotchmen in Macbeth's time. Hence, perhaps, Macbeth speaks with contempt of "the English epicures." Macbeth's reason for not committing suicide is that "While he sees lives the gashes do better on them;" Hamlet is restrained by the thought, "O that the Everlasting had not fixed His canon 'gainst self-slaughter."

"In *Hamlet* and *Macbeth* the scene opens with superstition, but in each it is not merely different, but opposite. In the first it is connected with the best and holiest feelings, in the second with the shadowy, turbulent, and unsanctified cravings of the individual will. Not is the purpose the same, in the one the object is to excite, whilst in the other it is to mark a mind already excited . . ."

"The style and rhythm of the Captain's speeches in the second scene should be illustrated by reference to the interlude in *Hamlet*, in which the epic is substituted for the tragic, in order to make the latter be felt as the real life diction. In *Macbeth*, the poet's object was to raise the mind at once to the high tragic tone, that the audience might be ready for the precipitate consummation of guilt in the early part of the play"—COLERIDGE.

AUTHORITIES CONSULTED BY SHAKESPEARE.

Ralph Holinshed's *Chronicle of Scotland*, written in 1577, furnished Shakespeare with the striking incidents which form the subject of the play of *Macbeth*. Holinshed himself had borrowed from Bellenden's Scotch translation of the Latin chronicle of Hector Boethius, 1541.

In the supernatural portions of the play—which are very much elaborated from the scanty allusions to witches and wizards in the chronicle—the poet has embodied most of the traditional beliefs of his own time. Doubtless he obtained hints also for this portion from James I.'s Essay on *Dæmonologie*, published in 1597, and reprinted in 1603, as well as from Reginald Scot's *Discoverie of Witchcraft*, 1584.

In his construction of the play, Shakespeare has made use of two separate portions of Holinshed's chronicle, and has made such changes affecting persons, time and place, that the tragedy could not rightly be regarded as a historical play, even if we were sure that the events narrated by Holinshed himself were historically accurate. The greater part of the play is founded upon the "Historie of Macbeth," whilst for the details of the murder of King Duncan, Shakespeare borrowed from an earlier page of the chronicle, from the account of the murder of King Duff by Donwald, Captain of the Castle of Forres.

Points of Resemblance to the Chronicle.

In the chronicle of Holinshed, Shakespeare found an excellent subject for a drama of a tragical nature, and we need not be surprised therefore to find that in many of the principal incidents the dramatist has closely followed the historian. A few of the more important resemblances are mentioned here, others will be found in the extracts quoted in the notes. From Holinshed, Shakespeare learnt.—

1. That Macbeth was the support of his cousin, the weak King Duncan, against internal rebels and external enemies.

- The prophecies of the three witches to Macbeth and Duncan.
- 1. That Lady Macbeth was "verie ambitious," and excited her husband to the murder, the suspicion of which fell on the sons who fled
- 4 That fearful tempests and natural portents marked the period of the murder
- 5. The growth of Macbeth's suspicion and the deterioration of his character after the first murder
- 6 That envy and mistrust of Banquo caused Macbeth to bring about his death, and that Fleance escaped.
- 7 Macbeth's mistrust of Macduff, Macduff's flight, and the murder of his family.
- 8 The further deceptive prediction of the witches
- 9 The whole of the conversation between Macduff and Malcolm
- 10 The deliverance of Scotland by Malcolm, with assistance derived from England.

Departures from Holinshed.

To the student of the drama it may perhaps be of more importance to observe carefully the points wherein Shakespeare altogether departs from, or considerably enlarges upon his authority, than to study minutely the points of resemblance. Of these departures, a few only of the most striking are here collected. Minor changes will be found in the notes on pp. 80-110. Such changes as are of importance fall naturally under two heads, *Changes of Incident* and *Character Dignifications*.

Changes of Incident.

1. In Holinshed the rebellion of Macdowald, the invasion of Sweno, King of Norway, and a subsequent attack upon Scotland by the forces of Canute, are three separate and distinct events which took place at different times. Shakespeare has combined the three events into one, and drawn incidents from each.

Purpose of the change. To avoid scattering the events over a longer period than the time of action necessitated.

2. The death of Macdowald, who, in Holinshed, slew himself, is by Shakespeare ascribed to the hand of Macbeth

Purpose of the change. To reflect lustre on the warlike character of the hero.

3 In Holinshed, the murder of the King (Duff) is perpetrated by four hired servants. In Shakespeare, Macbeth, with his own hands, murders King Duncan.

Purpose of the change. The horror of the scene is greatly magnified, and the character-interest of the play greatly enhanced thereby

4 In Holmshed, Banquo is murdered *after* his return from Macbeth's banquet, in Shakespeare on his way thither

Purpose of the change To provide an opportunity of displaying both Macbeth and his wife in a striking situation

5 According to the historical account, Macbeth reigned seventeen years Shakespeare has considerably curtailed the time of action

Purpose of the change To develop the tragedy of Macbeth within the limits of a play required rapid movement and swift changes

Character Digressions.

1 Macbeth in the history possessed many good characteristics, which Shakespeare has omitted to mention Holmshed speaks of him as "the sure defense and buckler of innocent people," and states that for some time he "used great liberalitie towards the nobles of the realme," and "set his whole intention to mainteine iustice."

Motive for the change. To simplify and render more consistent the character of Macbeth, and to accentuate the malignancy of the witches, which in the play is represented as being ever at work

2 Shakespeare has taken the idea of Lady Macbeth from an allusion in Holmshed to the wife of Donald, who instigates her husband to the murder of King Duff But in his characterisation he has very much enlarged and improved upon the hints which he found in the history He has made the haughty and ambitious Lady Macbeth proud of her husband, whom she loves, and for whose sake she stifles her conscience and almost her nature Moreover, the chronicle contained no suggestion of the "single ray which lightens the black depravity of a mind otherwise dead to every softer feeling of humanity" (see Act II, Scene i, 12-3)

Motive for the change If Shakespeare had represented his heroine as coarse or inhumanly cruel, she would have forfeited all claim to our sympathy.

3. History represents Banquo as scarcely less guilty than the actual murderer of Duncan. We read in the chronicle that Macbeth communicated his purposed intent to "his trustie friends, amongst whom Banquo was the chieftest

Motive for the change. To heighten by contrast and variety the interest of the characterisation, and to pay a compliment to King James I, who derived his descent from Banquo

Other important changes.

History does not record the fate of the usurper's queen. In the chronicle, Macbeth fled before Macduff Neither the first scene of the play, the dagger scene (II. 1), the scene of the banquet (III. iv), nor the sleep-walking scene (V. 1) has any counterpart in Holmshed.

"The story of the Scottish Thane as it stood written in the chronicle is the subject, not the action of *Macbeth*. To convert a subject—whatever its kind or source—into the action or fable of a play is the primary task, which in its progressive development becomes the entire task of the dramatist" (WARD).

ON WITCHES AND WITCHCRAFT.

The modern playgoer is apt to scorn the very notion of the existence of witches, or of the serious practice of witchcraft. But modern ideas upon the subject are very different from those which were prevalent at the period at which *Macbeth* was written. It is difficult in this age of enlightenment to dispossess oneself of the negative convictions which have gradually grown in intensity since the legal abolition of witchcraft as a crime in 1736, and to look upon the art from the same point of view from which Shakespeare's contemporaries regarded it. But if we bear in mind a few of the following facts we shall be enabled, to some extent, to place ourselves in the position of the members of an Elizabethan audience, by whom witchcraft was regarded, not only as possible, but also as specially noxious. It may be well to remember also that of eminent lawyers (a class of men not usually remarkable for their credulity), Coke, Bacon and Hall certainly admitted the possibility of witchcraft.

• Evidences of Belief in Witches.

A witch has been defined by a historian of witchcraft as one "who can do, or seems to do, strange things, beyond the power of art and ordinary nature, by virtue of a confederacy with Satanic powers."

Bishop Jewel, preaching before Queen Elizabeth, in 1558, remarks that "It may please your Grace to understand that Witches and Sorcerers within these last few years are marvellously increased within your Grace's realm."

The numerous trials for witchcraft which took place in the sixteenth and in the earlier part of the seventeenth centuries afford abundant evidence not only that witches were commonly supposed to exist, but also that they themselves believed in themselves.

In 1576 Bessie Dunlop was accused of having held intercourse with a devil, who appeared to her in the shape of a neighbour recently deceased, and was condemned to death upon her own confession.

In 1590 John Fian, a young schoolmaster, styled "Register to the Devil," was accused of having caused a leak in the ship which conveyed King James and his bride, Anne of Denmark, home to Scotland. It transpired in the course of the trial that he was able by witchcraft to open locks.

Agnes Sampsonne confessed to the king (James I.) that to compass his death she took a black toad, hung it by the hind legs for three days, and collected the venom that fell from it.

James I., who was himself a devout believer in witchcraft and all kinds of sorcery, published his *Demonologie*, at Edinburgh, in 1597. The book was reprinted in London, in 1603, with a Preface, informing the reader of "the fearfull abounding at this time in this Countrey, of these detestable slaves of the Diel, the Witches, or enchanters."

In James I.'s first Parliament, 1604, a statute passed both Houses of Parliament which enacted that "if any person shall practise or exercise any invocation or conjuration of any evil or wicked spirit, or shall consult with, entertain, feed, or reward any evil and wicked spirit, or take up any dead man, woman, or child out of his, her, or their grave . . . or the skin, bone, or any other part of any dead person to be employed or used in any manner of witchcraft . . . or shall . . . practise . . . any witchcraft . . . whereby any person shall be killed, wasted, pined, or lamed in his or her body or any

part thereof, such offender shall suffer the pains of death as felons, without benefit of clergy or sanctuary."

In the case of the Lancashire witches in 1634, seventeen persons were condemned on the evidence of one boy.

In the case of the Suffolk witches, in 1645, Sir Matthew Hale was the judge, and Sir Thomas Browne was the medical expert witness.

Many other evidences might be quoted, but those which we have given will suffice to prove the implicit and almost universal belief in witches in Shakespeare's time, and for many years later. The last trial in England was that of Jane Wenham in 1712, convicted at Hertford, but not executed.

Origin of the Belief in Witches.

It is probable that the belief in witches had a religious origin. Before the conversion of Æthelberht to Christianity in the sixth century, the inhabitants of these islands worshipped a number of native deities of varying importance and power. On the introduction of Christianity these pagan deities may be supposed to have been, to some extent, incorporated into the national religion, but to have been degraded to the rank of evil spirits or demons. The religious of Greece had passed through the same process on the introduction of Christianity into that country, and there Hecate retained to the last her position of active patroness and encourager of witchcraft. Hence the practice became almost indissolubly connected with her name. These evil spirits or demons were supposed to be specially concerned with living men and women, and the class of persons particularly susceptible of seduction to communion with them was "the pitiable object whether man or woman, whom age, infirmity or poverty, had humbled to the lowest depth of misery."

The Powers of Witches. Witches were commonly supposed capable of performing all or very nearly all the wonderful feats which Shakespeare in the play of *Macbeth* has attributed to the three weird sisters. It was implicitly believed that they could foretell future events, or "look into the seeds of time and say which grain will grow and which will not", they could create tempests, hail, thunder, and lightning; they were able to sink ships, dry up springs, arrest the course of the sun, stay both day and night, and change the one into the other, they could compass the death of those upon whom they had designs, and by means of special preparations and ointments, could themselves vanish out of sight. To make their charms they opened graves and took thence fingers, toes and knees of the bodies--in the case of John Fian, as also in that of the Witches of the play (IV. 1), the bodies of unbaptized infants being preferred. They could open locks, could ride upon the blast, and in riddles or sieves, in egg-shells and cockle-shells, sail through tempestuous seas. They summoned souls from the repose of the grave, and possessed the power of transforming themselves into the shape of animals as wolves and rats.

Limitations of the Witches' Powers. Witches were held to perform their actions under the direction of Satan. He it was who was supposed to preside at the Witches' Sabbaths, and to him in his capacity as

* Quoted from Spalding's *Elizabethan Demonology*.

president were assigned at different times the names of Hecate, Diana and Sybilla. And as the direct power of the Evil One over mankind has always been supposed to be limited, so in the case of the witches, "they have no authority with fatalistic power to do violence to the human will." They were unable to destroy the lives of the persons they persecuted unless they could persuade their victims to renounce God. It is to be presumed therefore, that the sailor's wife in *I. iii.* was a devout woman, for the Witch proposes to inflict no personal injury upon her, and can do no more than persecute her husband, but

"Though his bark cannot be lost,
Yet it shall be tempest-tost

The Appearance of the Witches. "The sort of such as are said to be witches," writes Scot, in 1584, "are women which be commonly old, lame, blear-eyed, pale, fowle and full of wrinkles. . . . They are leane and deformed, showing melancholie in their faces, to the horror of all that see them." A beard was also in Elizabethan times a recognized characteristic of the witch. Spenser has given a striking picture of the habitation of a witch in the lines—

"There in a gloomy hollow glen she found
A little cottage built of stickes and reedes
In homely wise, and wald with sods around,
In which a Witch did dwell, in loathly weedes
And wilful want, all carelesse of her needes "

Shakespeare's Use of Popular Tradition. We have seen how fully Shakespeare availed himself of the popular traditions relating to witchcraft. It would, however, be an error to think that Shakespeare's Witches are nothing more than the dramatic impersonations of the witch of popular tradition. The poet has taken all his local colour from home-bred superstition, but he has given to his creations a poetical grandeur and an awe which elevates them far above the conceptions of witches commonly accepted in his time. Dowden speaks of them as power-auxiliary to vice existing outside ourselves, nameless and sexless, and likens them to "the terrible old woman of Michael Angelo, who spun the destinies of man."

"Shakespeare fearlessly showed us his weird sisters, "the goddesses of destiny" brewing infernal charms in their wicked cauldron. Yet these weird sisters remain terrible and sublime. They tingle in every fibre with evil energy, as the tempest does with the electric current, their malignity is inexhaustible; they are walls of sin springing up into everlasting death, they have their raptures and ecstasies in crime; they snatch with delight at the relics of impiety and foul disease, they are the awful inspirers of murder, insanity, suicide" (Dowden. *Shakespeare, His Mind and Art*).

WHAT IS TRAGEDY?

Tragedy solves the problems of life as a face sums up its With earnest, comedy was mirth in the highest zest, exulting in the removal of all bounds." Again "Tragedy as conceived by Shakespeare," says Dowden, "is concerned with the ruin or the restoration of the soul, and of the life of men. In other words its subject is the struggle of good and evil in the world." A play is not a tragedy merely because it tells a tale of death or suffering. Its characteristic motive is "the exhibition of man in unsuccessful conflict with circumstances." It must appeal to our emotions—to our pity or terror—and the actions which arouse these emotions at the same time elevate the mind that contemplates them. In a tragedy the result is often the reverse of what we may have been led to suspect. *Macbeth* is tragic because of the promise and possibilities which have come to nothing, not because the hero and his wife died miserable deaths. Throughout the first half of the play Macbeth seemed likely to secure his ends: we were prepared to see him a strong and successful ruler taking the place of the feeble Duncan. Even after he made the fatal error of murdering Banquo, and of his disclosing his crime to the guests at the banquet, when ruin threatened him, there is still, in the wonderfully powerful construction of the second half of the play, the suggestion of a possible recovery. But Macbeth had attempted the impossible, and because the means he employed were wicked and inhuman, the inevitable consequences of his action work themselves out, and the result is tragedy. "The powers of evil in which he had trusted turn against him and betray him. His courage becomes a desperate rage. We are in pain until the horrible necessity is accomplished."

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DUNCAN

is such a king as might be expected to offer a mark to rebels, traitors, and ambitious aspirants to sovereignty. He is, as has been said, "a man

Born out of his proper age

into a century of intrigue and violence." He is a virtuous monarch, beloved by the faithful few, but of too refined and peaceful a nature to cope with the turbulent and warlike spirits against whom he had to contend. At the beginning of the play, he damages his own prestige and endangers his own position by committing into Macbeth's hands the safe-guarding of his interests, which he ought himself to have undertaken. He is spoken of as "the gracious Duncan" (III. i. 65 vi. 3), "a most sainted king" (IV. iii. 102), and one who

"Hath borne his faculties so meek, hath been
So clear in his great office, that his virtues" (I. vii. 17.)

will plead like angels trumpet-tongued against his murderer. His too great trustfulness is exhibited by the favours he lavishes upon his "peerless kinsman," and the unsuspecting way in which he visits his castle and places himself freely in his hands. It would have been well for him had he known something of the practical political wisdom enjoined by the Gardener in *Richard II.*, and

*"Cut off the heads of too-fast-growing sprays,
That look too lofty in our commonwealth."*

Had he done so, he might have lived to taste the fruits of duty borne by loyal subjects. Instead of that, the thane of Cawdor, "that most disloyal traitor," albeit a gentleman on whom Duncan "built an absolute trust," rent his kingdom with rebellion, and Macbeth, in whom he placed unbounded confidence, robbed him at once of his kingdom and his life.

In Holinshed Duncan is represented as being even weaker and more ineffective as a king than he is by Shakespeare. We read of him in the chronicle that he was "so soft and gentle of nature" that men were constrained to wish that some of Macbeth's more forcible qualities might have been infused into him.

"The beginning of Duncan's reign was verie quiet and peaceable without any notable trouble, but after it was perceived how negligent he was in punishing offenders, many misruled persons took occasion thereof to trouble the peace and quiet state of the commonwealth."

We read also that the early success of Macdonald "did put him in wonderfull feare, by reason of his small skill in warlike affaires."

On the other hand the Duncan of Holinshed is neither so liberal, so saintly, nor so unsuspecting as the Duncan of Shakespeare, for he "did what in him lay to defraud him (Macbeth) of all manner of title and claime, which he might in time to come, pretend unto the crowne."

MACBETH.

Upon the characters of Macbeth and Lady Macbeth hang, in great measure, the issues of the play. The uncanny and supernatural influence of the Witches no doubt counts for much, and often seems to shape the course of events, but it is important to remember that if the characters of Macbeth and his wife had not been exactly what they were, the influence exerted by the Witches could never have had the results which it actually had.

His personal valour and generalship

are the qualities which first impress us in the play. He is the life and soul of the army which Duncan should himself have led to victory against his enemies. The first engagement of the battle is represented as having been gained by his personal prowess and generalship.

*"But all's too weak:
For brave Macbeth—well he deserves that name—
Disdaining fortune, with his brandish'd steel,
Which smoked with bloody execution,
Like valour's minion carved out his passage
Till he faced the slave."*

(I. ii. 14)

Nor was he dismayed when the army of the rebel was reinforced "with terrible numbers" by the King of Norway, "assisted by that most disloyal traitor, the thane of Cawdor." Again the victory fell to Macbeth—"Bellona's bridegroom"—and he became worth with the hero of the hour. His character is established with us for bravery, so that he will never entirely forfeit it. With the progress of events, as his conscience becomes blackened and the powers of evil gradually assume their sway over him, he loses something of his natural fearlessness, but in the hour of action his courage always re-asserts itself. When Lady Macbeth is in fear lest he should waver from his purpose, it is to his manhood and courage that she makes her appeal.

*"When you durst do it, then you were a man;
And, to be more than what you were, you would
Be so much more the man."* (I. vii. 49)

This physical courage stands out in strong contrast to **his moral cowardice.**

His fears in Banquo "stick deep" because he recognises in Banquo virtues and goodness which he himself does not possess, because Banquo, choosing to keep his "bosom franchised and allegiance clear," would not become a partner in his crimes. The courage of Macbeth is the unthinking courage of the animal, whose instinct it is to fight. When he reflects, he hesitates and fears until he receives the necessary impetus to action from his wife, or from the sense of security which he derives from his communion with the Witches. After his degradation his courage becomes desperation, and by ruthless acts of cruelty and savagery he strives to keep aflame within his breast the physical courage which was once his claim to our admiration. "Thou shalt not live," he says of Macduff, another character by whose moral superiority his own genius is rebuked,

*"That I may tell pale-hearted fear it lies,
And sleep in spite of thunder."* (IV. i. 84.)

Foiled in his purpose against Macduff, his savage frenzy becomes the more unrestrained, he will murder

*His wife, his babes, and all unfortunate souls
That trace him in his line."* (IV. i. 152.)

[His cruelty now seems to know no bounds. "Sighs and groans and shrieks that rend the air are made, not mark'd," so thoroughly does he act upon the resolve to make the firstlings of his heart the firstlings of his hand. Yet he deserves our pity rather than our hate. Even his enemies feel for him, if not excuse him.

*"Some say he's mad; others that lesser hate him
Do call it valiant fury,"* (V. ii. 18)

says Caithness, and Menteith suggests how terrible was the penalty which he was already paying for his crimes,

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*"Who then shall blame
His pester'd senses to recoil and start,
When all that is within him does condemn
Itself for being there?"* (V. ii. 22.)

Macbeth's ambition.

After his courage, the quality in Macbeth which next forces itself upon our attention is his ambition. Of the strength of this we begin to feel conscious when, on his first appearance in the play, he "starts, and seems to fear" the fair-sounding prediction of the Witches. His "rapt" behaviour, his anxiety and his brooding over the prophecy all point to the certainty of his having already conceived the possibility of being one day king himself. More than this, it seems clear that the thought of the murder had already passed through his mind (See I. iii 51-7, and I. vii 48-53.) His own triumphant success and the flattering prediction of the Third Witch,

"All hail, Macbeth, that shalt be king hereafter!"
(I. iii 50.)

add fuel to the slumbering sparks of his ambition which forthwith leap up into fierce flames. Near the end of the First Act, after a searching self-examination in view of the murder he proposes to accomplish, he himself confesses

*"I have no spur
To prick the sides of my intent, but only
Vaulting ambition, which o'erleaps itself
And falls on the other."* (I. vii. 25)

Our analysis of the character of Macbeth, such as it was at the beginning of the play, is very much facilitated by the assistance rendered by his wife. Lady Macbeth knew her husband well, and, though she loved and admired him, yet no excess of passion or of imagination dims the clearness of her judgment. She thus sums up his character and her own fears for him—

*"Yet do I fear thy nature;
It is too full o' the milk of human kindness
To catch the nearest way: thou wouldst be great,
Art not without ambition, but without
The illness should attend it: what thou wouldst highly,
That wouldst thou holily; wouldst not play false,
And yet wouldst wrongly win: thou'ldst have, great Glunus,
That which cries 'Thus thou must do, if thou have it';
And that which rather thou dost fear to do
Than wishest should be undone."* (I. v 16)

From this passage (upon which see the Note, p. 86), the reader will observe that even to his wife Macbeth was but a very ordinary man, his ambition was great and he wished to stand well with the world, but he was without principle, and would refrain from wrong-doing only

from custom or from the fear of detection. The future of such a man necessarily depends much upon the circumstances amongst which he lives, and the temptations by which he is assailed.

His Temptations and Weakness.

Macbeth, then, appears to us to have been a man of good intentions, who till now, had lived, in the eye of the world, a virtuous life, and who, in an ordinary sphere of existence, might have so continued to the end. But his character was weak. In the first place, he was unable to quell the alluring thoughts to which his power and his successes gave birth, and secondly, his pliable nature was altogether subject to the overmastering will of his wife. Another source of his weakness was his imagination, which, being controlled neither by religion nor by education, naturally disposed him, in an age of superstition, to lend a ready ear to the tempting voices of superstition.

His superstition

is testified by his susceptibility to the influence of the Witches, contrasting strongly in the first scene with the careless indifference of Banquo, it is seen also in the "air-drawn dagger" that marshalled him the way that he was going, in the paroxysm of fear which seizes him immediately after the murder of Duncan when his wife warns him:

*"You do unbend your noble strength, to think
So bransichly of things,"* (II. ii. 44.)

and when he dare not go again to look on what he has done. [Above all the vision of Banquo's Ghost at the banquet, unseen by all except himself, shows that he was tremulously alive to superstition. In this imagination and superstition lay at once his strength and his weakness as a criminal. At one moment it hurried him on to crime by displaying in vivid colours what seemed to him the glorious fruits of ambition, at another it flung him into the lowest depths of despair by calling up the visions of the past, and making him see more clearly than in a glass the enormity of his crimes.]

After his fall.

[No sooner does Macbeth attain to the summit of his ambition by the murder of Duncan and Banquo than his character suffers a complete revolution. He becomes distrustful, treacherous, cruel, he no longer listens to the voice of conscience, no longer hesitates when evil suggestions present themselves to his mind, but following the natural course of guilt, he marches madly from crime to crime. We lose our sympathy with him until we see that he is suffering a penalty sterner and more terrible than the death he had inflicted upon Duncan and Banquo. "He puts on despondency," says Coleridge, "the final heart-armour of the wretched, and would fain think everything shadowy and

unsubstantial, as indeed all things are to those who cannot regard them as symbols of goodness."

"Macbeth retained enough of goodness to make him a haggard, miserable criminal, never enough to restrain him from a crime. Yet the soul of Macbeth never quite disappears into the blackness of darkness. He is a cloud without water, carried about of winds, a tree whose fruit withers but not even to the last quite plucked up by the roots. For the dull ferocity of Macbeth is joyless. Macbeth remembers that he once knew there was such a thing as human goodness. He stands a haggard shadow against the handsbreath of pale sky which yields us sufficient light to see him" (DOWNING).

"Thus Macbeth is essentially the practical man, the man of action, of the highest experience, power, and energy in military and political command accustomed to the closest connection between willing and doing. He is one who, in another age, would have worked out the problem of free trade, or unified Germany, or engineered the Suez Canal. On the other hand he has concerned himself little with things transcendental, he is poorly disciplined in thought and goodness, prepared for any emergency in which there is anything to be done, yet a mental crisis or a moral problem afflicts him with the shock of an unfamiliar situation" (MOULTON).

"Macbeth in meeting them [see the Witches] has to struggle against no external power, but only with his own nature, they bring to light the evil side of his character, which was not to be read in his face, he does not stumble upon the plans of his royal ambition, because the allurements approach him from without, but this temptation is sensibly awakened in him, because those plans have long been slumbering in his soul. Within himself dwell these spirits of evil, which allure him with the delusions of his aspiring mind. They approach him, as he stands on the highest step of his fortune, his favour, and his valour" (GRIFFINUS).

"The preservation of Macbeth's dignity in a degree sufficient to retain our sympathy, in spite of the preponderance of his wife's nature over his, depends on the two facts of his undoubted heroism in his relations with men, and his great tenderness for the woman whose evil will is made powerful over his partly by his affection for her. It is remarkable that hardly one scene passes where they are brought together in which he does not address to her some endearing appellation; and from his first written words to her whom he calls his 'Dearest partner of greatness,' to his pathetic appeal to her physician for some alleviation of her moral plagues, a love of extreme strength and tenderness is constantly manifested in every address to or mention of her that he makes" (FRANCES ANN KEMBLE).

LADY MACBETH.

In his consideration of the character of Lady Macbeth the reader will do well to divest himself of the opinion frequently entertained that she is nothing but a cruel monster, lacking the common feelings of humanity, altogether unworthy of our admiration or sympathy. We shall endeavour in our analysis of the character to show first of all that she was human and possessed the feelings and much of the tenderness natural to a woman, and then to show what were the motives and the influences that caused her so far to subjugate the natural instincts as to lend her aid to a foul and treacherous murder.

Her love for and admiration of her husband.

When first we see Lady Macbeth in the play she is reading the letter from her husband, in which he recounts to herself, his "dearest partner of greatness," his successes, his superstitions, and his hopes. From

her comments on the letter we perceive that she has studied well her husband's character, admires his greatness, and wishes for him all that he wishes for himself. We can perceive no note of selfishness in her ambition. Her whole soul is wrapt up in his schemes for his own advancement, and the part she assigns herself is to further these schemes, knowing his weakness she resolves to use the whole force of her own superior will to keep him to the course which he has traced out for himself. "Hie thee hither," she says,

*"That I may pour my spirits in thine ear
And chastise with the valour of my tongue
All that impedes thee from the golden round,
Which fate and metaphysical and doth seem
To have thee crown'd withal."* (I. v. 25.)

When husband and wife meet, a few moments later, her admiration finds expression in her greeting, "Great Glamis! worthy Cawdor!" whilst he, in terms of fondness, addresses her as "My dearest love." Elsewhere in the play the bond of love and confidence which unites them is suggested by such expressions of love and admiration as "gentle my lord," and "worthy thane," on the one hand, and on the other, "my love," "dear wife," and "dearest chuck." After the murder of Duncan, forgetful of self, she exerts all her powers to give him courage and to support him in his weakness. In the banquet scene, notwithstanding that his superstitious fears and loss of self-command have spoilt all their schemes and threaten certain ruin to both of them, yet she utters no words of reproach to him when they are alone, but strives only to comfort him and excuse him to himself.

"You lack the season of all natures, sleep!" (III. iv. 142)

is the excuse she makes for the fatal mistake he has committed.

Her feminine nature

is evident not only in her devotion to her husband : she has given suck, and knows "how tender 'tis to love the babe" that milks her. Her cruelty is not natural, but was rather the result of the temporary repression of her nature by the force of her almost superhuman will. Where another woman might have struggled against the sinful promptings of temptation, she struggles, and violently struggles, against the softer side of her nature.

*"Come, you spirits
That tend on mortal thoughts, unsex me here,
And fill me from the crown to the toe top-full
Of direst cruelty!"* (I. v. 40.)

Such is her prayer to the powers of evil, "murdering ministers," when, for the sake of her husband, she purposes herself to commit the murder that he may be saved the hateful task ; and such was her longing to

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serve him, that she would indeed have done it but for an unforeseen feeling of tenderness against which she had not thought to steel herself.

*" Had he not resembled
My father as he slept, I had done 't "* (II. ii. 12.)

Thus her motive for the crime appears to have been her unselfish love for her husband, for whom she wills the highest glory to which (in his opinion) a mortal can attain. Her power she derives from her

Strength of will and singleness of purpose.

Of her strength of will she affords examples every time she appears upon the scene. We need not, therefore, multiply instances, but will only suggest to the reader how fearful must have been the inward struggle before she could return to the chamber of death, there to replace the daggers by the side of the murdered Duncan. Her singleness of purpose is to be attributed in great measure to her lack of imagination. She sees no ghosts, no witches lie in wait for her. Her practical nature perceives the direct road to success, and until the climax is reached she never falters. Whereas her husband's strength is in action, hers is the sphere of thought. But in her thoughts she admits no compunctious visitings of nature. "The attempt and not the deed confounds us," and, "What need we fear who knows it, when none can call our power to account," are expressions of the view which she trained herself to accept of the murder, because such was the view which would be acceptable to her husband. She will not allow her thoughts to wander beyond the accomplishment of the murder and the realisation of her husband's ambition,

*" Which shall to all our nights and days to come
Give solely sovereign sway and masterdom."* (I. vi. 69.)

Her remorse, madness, and suicide.

Although Lady Macbeth, by sheer force of will, succeeded for a time in stifling her conscience, and although she refrained from all outward expression of remorse, Shakespeare has, most skilfully, contrived to make us know that such feelings did at times threaten to visit her. When she chides her husband in the words

*" These deeds must not be thought
After these ways ; so, it will make us mad,"* (II. ii. 32.)

we are tempted to think that she may have felt premonitions of the fate that eventually overtook her. When at last her mind gave way under the fearful strain she had put upon it, then her unconscious utterances show us something of the nature which she has all the while been striving to annihilate. Her stifled remorse reveals itself in her agitated sleep, in the awful sigh thrice repeated that bespeaks a heart "sorely charged." In her assumed character she had once striven to encourage

her husband by urging the fact that a little water would wash away the evidence of the deed, but now her natural feminine abhorrence of the sight and smell of blood find expression

*"Here's the smell of the blood still the perfume of Arabia will
not sweeten this little hand"* Oh, no, (V. i. 53)

She has trusted too much to an unsafe reliance upon her human will.

More needs she the divine than the physician. Her death was sudden and self-inflicted, and in the awfulness of her end we are constrained to suspend our judgment upon her crimes, and but to repeat with the doctor,

"God, God forgive us all!" (V. i. 79)

In the mind of Lady Macbeth, ambition is represented as the ruling motive, an intense overmastering passion, which is gratified at the expense of every just and generous principle, and every feminine feeling. In the pursuit of her object, she is cruel, treacherous, and daring. She is doubly, trebly, dyed in guilt and blood, for the murder she instigated is rendered more frightful by disloyalty and ingratitude, and by the violation of all the most sacred claims of kindred and hospitality. When her husband's more kindly nature shrinks from the perpetration of the deed of horror, she like an evil genius, whispers him on to his damnation. The full measure of her wickedness is never disguised, the magnitude and atrocity of her crime is never extenuated, forgotten, or forgiven, in the whole course of the play. Yet she is not a mere monster of depravity, with whom we have nothing in common, nor a meteor whose destroying path we watch in ignorant fright and amaze. She is a terrible impersonation of evil passions and mighty powers, never so far removed from our own nature as to be cast beyond the pale of our sympathies, for the woman herself remains a woman to the last, — still linked with her sex and with humanity.

"The power of religion could alone have controlled such a mind, but it is the misery of a very proud, strong and gifted spirit, without sense of religion, that, instead of looking upward to find a superior, it looks round and sees all things as subject to itself. Lady Macbeth is placed in a dark, ignorant, iron age, her powerful intellect is slightly tinged with its credulity and superstitions, but she has no religious feeling to restrain the force of will. She is a stern fatalist in principle and action—'what is done, is done,' and would be done over again under the same circumstances: her remorse is without repentance, or any reference to an offended Deity; it arises from the pang of a wounded conscience, the recoil of the violated feelings of nature, it is the horror of the past, not the terror of the future, the torture of self-condemnation, not the fear of judgment, it is strong as her soul, deep as her guilt, fatal as her resolve, and terrible as her crime" (Mrs JAMESON).

BANQUO,

in the play, acts as a foil to Macbeth. They are both alike brave and successful generals, and they are exposed to the same temptations, but because their characters are opposed, their actions and careers present the strongest contrast.

His bravery in battle

seems to have been no less than that of Macbeth. They are spoken of together

"As cannons over-charged with double cracks," (I. ii. 36.)

and Macbeth gives testimony to "his royalty of nature, in which he says—

*"Reigns that which would be fear'd, 'tis much he dares,
And, to that dauntless temper of his mind
He hath a wisdom that doth guide his valour
To act in safety"* (III. i. 50)

The nobility of his nature is evidenced in the scene in which Duncan greets the victorious generals on their return from the battle.

His modesty

is here no less remarkable than his freedom from envy of his fellow general. When Duncan praises him—

*"Noble Banquo,
That hast no less deserved, nor must be known
No less to have done so, let me unfold thee
And hold thee to my heart,"* (I. iv. 29)

he modestly replies—

*"There if I grow,
The harvest is your own,"* (I. iv. 33.)

and a moment later entertains the king with "commendations" of his more ambitious colleague. His speech before Macbeth's castle (I. vi. 8-10) and the imagery he employs in connection with Fleance (II. i. 4, 5) give evidence of a refined and poetic nature.

In the third scene of the play he presents

A strong contrast to Macbeth.

Although he first addresses the Witches, it is noticeable that they make no reply to him, and utter no words until Macbeth has conjured them to speak. When they do speak it is in reply, not to Banquo's questions, but to the unexpressed thoughts of Macbeth, who starts and seems to fear "things that do sound so fair," whilst Banquo regards these things only as curious. Upon reflection, Banquo recognises in the Witches "instruments of darkness," against which he must put himself on his guard, for "oftentimes," he says, "to win us to our harm" they tell us truths.

*"Win us with honest trifles, to betray's
In deepest consequence."* (I. iii. 126)

His own mind is not free from superstition, nor is he without ambition, but because

He is honest

he struggles against temptation and battles with the evil thoughts that assail him. The conflict is a stern one, he dare not even sleep, because in sleep his power of resistance is weakened.

*"A heavy summons lies like lead upon me,
And yet I would not sleep, mere mortal fears,
Restrain in me the cruel'st thoughts that nature
Gives way to in repose."* (II 1 6)

The contrast between his open, honest nature and the darker and more dissembling character of Macbeth is very clearly brought out in their conversation on the subject of the Witches

Ban. : *"I dreamt last night of the three weird sisters;
To you they have shou'd some truth"*

Macb. : *I think not of them:
Yet, when we can entreat an hour to serve,
We would spend it in some words upon that business,
If you would grant the time*

Ban. : *At your kind'st leisure.*

Macb. : *If you shall cleave to my consent, when 'tis,
It shall make honour for you.*

Ban. : *So I lose none
In seeking to augment it, but still keep
My bosom franchised and allegiance clear,
I shall be counsell'd "* (II 1, 20-9.)

Yet Banquo was not without his weakness. Ruin comes upon him through his carelessness and

His irresolution.

He suspects Macbeth and yet does nothing in self-defence. He wilfully shuts his eyes to the enormity of Macbeth's crime against Duncan, and allows the infection of superstition so far to gain upon him that he accepts the murder as inevitable, and takes comfort from the thought that

*"it was said
It should not stand in thy posterity,
But that myself should be the root and father
Of many kings."* (III 1. 3.)

Thus by his inactivity and supineness he helps to bring about his own doom.

MACDUFF

plays a very small part in the earlier scenes of the play. No sooner is Banquo murdered, however—and even before the murder becomes known—than Macduff comes into prominence, and his existence is of importance in shaping the course of events.

He is noble, wise, and clear-sighted.

He is hated and feared by Macbeth, who feels conscious of his moral superiority. When Macbeth slew Duncan's chamberlains, Macduff

sternly asked him, "Wherfore did you so?" and he at no time showed any sympathy with him. In fact from the first, although he possessed none of the secret information which Banquo held, he nevertheless seems to have regarded Macbeth with some suspicion. When the newly elected king goes to Scone to be invested Macduff expresses his fears.

"Lest our old roles sit easier than our new." (II. iv. 38)

A Contrast to Banquo,

who kept his suspicions to himself, Macduff, by his "broad words" (III. vi. 21) and irreconcilable demeanour, brings upon himself the active hostility of the tyrant, he is not, as Banquo was, content to await events, he offends the usurper by emphatically refusing his presence at the banquet, then, scenting danger, not only to himself but more particularly to his country, he flies to England, there to beg for assistance for his suffering country. In contrast to Banquo, who was, though passively, almost disloyal to his king, Macduff, whilst without ambition for himself, is

Intensely loyal and patriotic.

His loyalty to his rightful sovereign is shown by his active assistance and the help he promised to Malcolm the true heir. He puts his country before his own home and leaves his castle at the mercy of his enemies in order that he may stir Malcolm to stand and defend his "down-fallen birthdom." His patriotism shines through all his speeches, the sorrowful accents in which the words

"O Scotland, Scotland!" (IV. iii. 93),

were uttered could not fail to convince the most distrustful. With such sincerity does he express his love for his country that even the suspicious Malcolm at last places himself unreservedly in his hands. Throughout the play Macduff appears

A man of few words,

and in this respect affords a contrast to Macbeth, who, like himself, was a man of action. When the other leaders discuss their prospects and express their hopes Macduff remains silent (V. iv), or only interposes to end the discussion and urge caution—

*"Let our just censures
Attend the true event, and put we on
Industrious soldiership."* (V. iv. 4)

When he meets Macbeth upon the field of battle he wastes no time in violent abuse or empty threats—

*"I have no words:
My voice is in my sword: thou bloodier villain
Than terms can give thee out."* (V. viii. 6)

"So noble, so blameless, so element, we should think Macduff entirely wanting in that goad of sharp ambition necessary to make him a victorious opponent of Macbeth, and to enable him to stand his ground against that mighty and untrammelled man, the poet, therefore, by the horrible extermination of his family, divests him of the milk of human kindness, and makes him by this means at once fitted to be the conqueror of Macbeth. This is wonderfully shown by a couple of strokes in that scene between Macduff and Malcolm. When he hears the dreadful news, he silently draws his hat over his brows and conceals his sorrow. "My children too! My wife killed too" are his only words, and then the self-reproach "And I must be from thence!" Malcolm bids him seek comfort in revenge. He heeds him not. "He has no children!" . . . The most famous actors of Macduff in Garrick's time, Wilks and Ryan, saw in these words only the deepest expression of paternal agony, out of which Macduff arises only by degrees to composure and the desire for revenge. Nothing can be plainer than this. Malcolm reminds him once more to make this "the whetstone of his sword." And even now Macduff feels himself only divided between his fatherly feelings and his desire for vengeance; he could pity the woman with his eyes, and braggart with his tongue. "And now at length he yields to the thirst for revenge, which longs for action with the impatience of Macbeth, and is not to be appeased with words and delays (GERVINS)

MALCOLM

The character of Malcolm will not present much difficulty to the student of the play

His distinguishing feature is caution,

and in this respect he forms a contrast to almost all the other characters in the drama. He is as suspicious as his father, Duncan, was trusting. On Duncan's murder he forthwith fled to England to avoid the aim of Macbeth's "murderous shaft," which he felt, and rightly felt, would otherwise light upon himself. He distrusts the "good Macduff," and only satisfies himself of the noble thane's loyalty after having spoken and unspoken his own detraction in lengthy speeches, which form a contrast to the heart-spoken utterances of the silent Macduff. As a king, or rather heir-apparent, he possesses many king-becoming graces and therein forms a contrast to the tyrant Macbeth. Himself the son of a "most sainted king," and even more saintly mother, and favoured during his stay in England by the constant society of the pious Edward, he seems to have imbibed a religious spirit differing much from the superstition or sense of security which distinguishes several of the other characters. He thus describes himself.

"I am yet
Unknown to woman, never was forsworn;
Scarcely have coveted what was mine own,
At no time broke my faith, would not betray
The devil to his fellow, and delight
No less in truth than life."

(IV. iii. 118)

Amidst the rough experiences through which he passed, his character seems to develop in the course of the play, and we feel that when he actually assumes the sovereignty a new era of prosperity and civilisation is about to dawn on Scotland.

THE WITCHES

can hardly be said to possess individual characters any more than they possess distinctive names. They may almost be regarded as sexless, also

"You should be women,
And yet your beards forbid me to interpret
That you are so," (I iii 45)

says Banquo. They are to be looked upon as the incarnations of all wickedness and all temptation, not only that which comes from without, but more particularly that which proceeds from within a man's own heart. Their powers, their characteristics, and the influence they exert upon the destinies of 'human mortals' are discussed on p. xiii, to which the student is referred.

ELIZABETHAN ENGLISH.

On reading the works of Elizabethan authors we are apt at first sight to wonder at the many points of difference in grammar, syntax, and meaning which we observe when we compare them with the English of to-day. But if we look into the matter closely we shall not be surprised at what we find. The great "renaissance" had just taken place. The literature of the ancient classics was being studied as it had never before been studied in England, and the zeal of the convert made itself manifest in our language. But old prejudices die hard, and must be combated, and as the struggle continues the result appears to be—chaos. Neither party will give way, so both reign and neither is supreme. But language is given to express thought, and out of the apparent chaos there arises a language clear in thought, but doubtful in expression. Such must the language be of all transitional periods, and the Elizabethan language was nothing if not transitional. Here English-Latin, there Latin-English, but always intelligible. The Englishman in a foreign country, possessing but a smattering of the foreign tongue, will express himself in a hybrid language, but he will make his meaning *clear*, though his grammar may be faulty, and his syntax inexact. So, too, the child,—and the new English was in its infancy. Hence we shall find that the Elizabethan English differs in many respects from the English of to-day, that it is trying to reconcile two conflicting systems, and that "syntax," or the orderly arrangement of words into sentences, is hardly to be looked for. And we need not wonder at inflectional changes; for language is a living organism, and we must expect a living thing to show some signs of change after a period of three hundred years.

We shall in this find the *raison d'être* of most of the so-called "grammatical difficulties" in Shakespeare. It may be added that in those days printed books were less common than now, and that even to-day the *spoken language* is frequently less "grammatical" than the *written book*. And we must not forget that Shakespeare was a dramatist even before he was a poet, and that he makes his men and women *speak* in their own

character. Thus the language of the Witches is characteristic of their extraordinary properties: the Porter does not use expressions such as we may expect from Lady Macbeth, nor will any character under the influence of strong emotion express himself in the same terms as he might use when not so moved.

THE TRUE ACCOUNT OF THE MACBETH PERIOD OF SCOTTISH HISTORY.

The fact that the chronicle of Holmshed departs in many important respects from historic truth has been well established for many years. It is not, however, easy with the materials at our command to arrive at anything like a complete and connected account of the history of the Macbeth period, but the following brief outline, derived from authentic sources, may, so far as it goes, be considered to represent fact as opposed to fiction.

Malcolm II. was succeeded in 1034 by his grandson Duncan, who reigned till 1040, and who married a daughter of the Northumbrian earl Siward. Duncan, after marching south and making an unsuccessful attempt upon Durham, was compelled to return to Scotland to resist the onruds of his kinsman Thorfinn, who at that time held the Orkneys, Caithness, Sutherland and the Hebrides. Duncan was defeated by Thorfinn on the Pentland Firth, and was himself killed at Bothgownan near Elgin, by his own general Macbeth.

Macbeth was son of Finlay, morriar (or earl) of Moray, whose wife Gruoch was the granddaughter of Kenneth II., the father of Malcolm II. Thus Macbeth had some title to the sovereignty, if it could descend by females. Macbeth reigned for seventeen years from 1040 to 1057. He seems to have been an able and a popular monarch, he successfully repelled the attacks of Siward on behalf of his grandson, he dealt liberally with the church, and possibly went on a pilgrimage to Rome. He fell in the battle of Lumphanan in Mar, fighting against the young Malcolm, aided by Tostig, the son of Earl Godwine. Macbeth was succeeded in the throne by Lulach, a former morriar of Moray, who however only reigned for a few months and was slain at Essie in Strathbagie (N. W. Aberdeen). He was succeeded by Malcolm Canmore (1058-93), who had spent his youth at the court of Edward the Confessor of England.

These few facts are all that can be said to be really historical. The rest of Holmshed's account must be regarded as fiction.

Nothing is known of the rebellious thane of Cawdor; nor was there in Duncan's reign any invasion made by Sweno. The name of Banquo does not appear in any authentic records, nor is that of Fleance to be found among the ancestry of James I. Macbeth, so far from being defeated by "Old Siward, with ten thousand warlike men," had been successful in driving the Northumbrian Earl out of his kingdom, and outlived him. Nothing is known of the manner of Lady Macbeth's death or of the existence of Lady Macduff.

STORY OF THE PLAY.

ABBREVIATED FROM LAMB'S TALES FROM SHAKESPEARE.

ACT I., SCENE II.—When Duncan the Meek reigned king of Scotland, there lived a great thane, or lord, called Macbeth. This Macbeth was a near kinsman to the king, and in great esteem at court for his valour and conduct in the wars, an example of which he had lately given, in defeating a rebel army, assisted by the troops of Norway, in terrible numbers.

I., III.—The two Scottish generals, Macbeth and Banquo, returning victorious from this great battle, their way lay over a blasted heath, where they were stopped by the strange appearance of three figures, like women, except that they had beards and their withered skins and wild attire made them look not like any earthly creatures. Banquo first addressed them, when they, seemingly offended, laid each one her choppy finger upon her skinny lips, in token of silence. Then the first of them saluted Macbeth with the title of *Thane of Glamis*, the second followed up that salute by giving him the title of *Thane of Cawdor*, to which honour he had no pretensions! and the third bid him “All hail! king that shalt be hereafter!” Such a prophetic greeting not a little amazed him, who knew that while the king's sons lived he could not hope to succeed to the throne. Then turning to Banquo, they pronounced him, in a sort of riddling terms, to be *lesser than Macbeth and greater! not so happy, but much happier!* and prophesied that though he should never reign, yet his sons after him should be kings in Scotland. They then turned into air, and vanished.

While they stood pondering on the strangeness of this adventure, there arrived certain messengers from the king, who were empowered by him to confer upon Macbeth the dignity of thane of Cawdor. An event so miraculously corresponding with the prediction of the witches astonished Macbeth, and he stood rapt in amazement, unable to make reply to the messengers: and in that point of time swelling hopes arose in his mind, that the prediction of the third witch might in like manner have its accomplishment, and that he should one day reign king in Scotland. Turning to Banquo, he said, “Do you not hope that your children shall be kings, when what the witches promised to me has so wonderfully come to pass?” “That hope,” answered the general, “might enkindle you to aim at the throne, but oftentimes these ministers of darkness tell us truths in little things, to betray us into deeds of greatest consequence.” But the wicked suggestions of the witches had sunk too deep into the mind of Macbeth to allow him to attend to the warnings of the good Banquo. From that time he bent all his thoughts how to compass the crown of Scotland.

I., v.—Macbeth had a wife, to whom he communicated the strange prediction of the weird sisters, and its partial accomplishment. She was a bad, ambitious woman, and so as her husband could arrive at greatness, she cared not much by what means.

I, V. AND VII.—She spurned on the reluctant purpose of Macbeth, who felt compunction at the thoughts of blood, and did not cease to represent the murder of the king as a step absolutely necessary to the fulfilment of the flattering prophecy.

I., VI.—It happened at this time that the king came to Macbeth's house, attended by his two sons, Malcolm and Donalbain, and a numerous train of thanes and attendants, the more to honour Macbeth for the triumphal success of his wars. The king entered the castle, well pleased with the place, and not less so with the attentions and respect of his honoured hostess, Lady Macbeth, who had the art of covering treacherous purposes with smiles, and could look like the innocent flower, while she was indeed the serpent under it. The king, being tired with his journey, went early to bed, and in his state-room two grooms of his chamber (as was the custom) slept beside him. He had been unusually pleased with his reception, and had made presents, before he retired, to his principal officers, and among the rest had sent a rich diamond to Lady Macbeth, greeting her by the name of his most kind hostess.

II., I. AND II.—Now was the middle of the night, when over half the world nature seems dead, and wicked dreams abuse men's minds asleep, and none but the wolf and the murderer is abroad. This was the time when Lady Macbeth waked to plot the murder of the king. She would not have undertaken a deed so abhorrent to her sex, but that she feared her husband's nature, that it was too full of the milk of human kindness to do a contrived murder. She knew him to be ambitious, but she doubted his resolution. So with her own hands armed with a dagger, she approached the king's bed, having taken care to ply the grooms of his chamber so with wine that they slept intoxicated, and careless of their charge. There lay Duncan, in a sound sleep after the fatigues of his journey, and as she viewed him earnestly, there was something in his face, as he slept, which resembled her own father, and she had not the courage to proceed.

She returned to confer with her husband, whose resolution had begun to stagger. She found him in a conflict of the mind, inclining to the better part, and resolving to proceed no further. But she being a woman not easily shaken from her evil purpose, began to pour in at his ears words which infused a portion of her own spirit into his mind, assigning reason upon reason why he should not shrink from what he had undertaken, how easy the deed was, how soon it would be over; and how the action of one short night would give to all their nights and days to come sovereign sway and royalty! Then she threw contempt on his change of purpose, and accused him of fickleness and cowardice; and declared that she had given suck, and knew how tender it was to love the babe that milked her, but she would, while it was smiling in her face, have plucked it from her breast, and dashed its brains out, if she had so sworn to do it, as he had sworn to perform that murder. Then she added, how practicable it was to lay the guilt of the deed upon the drunken, sleepy grooms. And with the valour of her tongue she so chastised his sluggish resolutions, that he once more summoned up courage to the bloody business.

So, taking the dagger in his hand, he softly stole in the dark to the room where Duncan lay, and as he went, he thought he saw another dagger in the air, with the handle towards him, and on the blade and at the point of it drops of blood, but when he tried to grasp at it, it was nothing but air, a mere phantasm proceeding from his own hot and oppressed brain and the business he had in hand. Getting rid of this fear, he entered the king's room, whom he despatched with one stroke of his dagger.

With his mind full of horrible imaginations, Macbeth returned to his listening wife, who began to think he had failed of his purpose, and that the deed was somehow frustrated. He came in so distracted a state, that she reproached him with his want of firmness, and sent him to wash his hands of the blood which stained them, while she took his dagger, with purpose to stain the cheeks of the grooms with blood, to make it seem their guilt.

II., III.—Morning came, and with it the discovery of the murder, which could not be concealed; and though Macbeth and his lady made great show of grief, and the proofs against the grooms were strong, yet the entire suspicion fell upon Macbeth, whose inducements to such a deed were so much more forcible than such poor silly grooms could be supposed to have; and Duncan's two sons fled. Malcolm, the eldest, sought for refuge in the English court; and the youngest, Donalbain, made his escape to Ireland.

II., IV.—The king's sons, who should have succeeded him, having thus vacated the throne, Macbeth as next heir was crowned king, and thus the prediction of the weird sisters was literally accomplished.

III., I., II., AND III.—Though placed so high, Macbeth could not forget the prophecy of the weird sisters, that, though he should be king, yet not his children, but the children of Banquo, should be kings after him. The thought of this, and that he had defiled his hands with blood, and done so great crimes, only to place the posterity of Banquo upon the throne, so rankled within him, that he determined to put to death both Banquo and his son, to make void the predictions of the weird sisters, which in his own case had been so remarkably brought to pass. For this purpose he made a great supper, to which he invited all the chief thanes, and among the rest, with remarks of particular respect, Banquo and his son Fleance were invited. The way by which Banquo was to pass to the palace at night was beset by murderers appointed by Macbeth, who stabbed Banquo, but in the scuffle Fleance escaped. From that Fleance descended a race of monarchs who afterwards filled the Scottish throne, ending with James the sixth of Scotland and the first of England, under whom the two crowns of England and Scotland were united.

III., IV.—At supper the queen played the hostess with a gracefulness and attention which conciliated every one present, and Macbeth discoursed freely with his thanes and nobles, saying that all that was honourable in the country was under his roof, if he had but his good friend Banquo present, whom yet he hoped he should rather have to chide for neglect, than to lament for any mischance. Just at these words the

ghost of Banquo entered the room, and placed himself on the chair which Macbeth was about to occupy. Though Macbeth was a bold man, at this horrible sight his cheeks turned white with fear, and he stood quite unmanned, with his eyes fixed upon the ghost. His queen and all the nobles, who saw nothing, but perceived him gazing (as they thought) upon an empty chair, took it for a fit of distraction; and she reproached him, whispering that it was but the same fancy which had made him see the dagger in the air when he was about to kill Duncan. But Macbeth continued to see the ghost, and gave no heed to all they could say, while he addressed it with distracted words, yet so significant, that his queen, fearing the dreadful secret would be disclosed, in great haste dismissed the guests, excusing the infirmity of Macbeth as a disorder he was often troubled with.

To such dreadful fancies Macbeth was subject, and being troubled at the escape of Fleance, he determined once more to seek out the wend sisters, and know from them the worst.

IV. 1—He sought them in a cave upon the heath where they, who knew by foresight of his coming, were engaged in preparing their dreadful charms, horrid ingredients, by means of which they conjured up infernal spirits to reveal to them futurity.

It was demanded of Macbeth, whether he would have his doubts resolved by them, or by their masters, the spirits. He, nothing daunted by the dreadful ceremonies which he saw, boldly answered, "Where are they? let me see them." And they called the spirits, which were three. And the first arose in the likeness of an armed head, and he called Macbeth by name, and bid him beware of the Thane of Fife, for which caution Macbeth thanked him, for Macbeth had entertained a jealousy of Macduff, the thane of Fife. And the second spirit arose in the likeness of a bloody child, and he called Macbeth by name, and bid him have no fear, but laugh to scorn the power of man, for none of woman born should have power to hurt him. and he advised him to be bloody, bold, and resolute. "Then live, Macduff!" cried the king; "what need I fear of thee?" but yet I will make assurance doubly sure. Thou shalt not live; that I may tell pale-hearted Fear it lies, and sleep in spite of thunder." That spirit being dismissed, a third arose, in the form of a child crowned, with a tree in his hand. He called Macbeth by name, and comforted him against conspiracies, saying, that he should never be vanquished until the wood of Birnam to Dunsinane Hill should come against him. "Sweet bodements! good!" cried Macbeth, "who can unfix the forest, and move it from its earth-bound roots?" I see I shall live the usual period of man's life, and not be cut off by a violent death. But my heart throbs to know one thing. Tell me, if your art can tell so much, if Banquo's issue shall ever reign in this kingdom?" Here the cauldron sunk into the ground, and a noise of music was heard, and eight shadows, like kings, passed by Macbeth, and Banquo last, who bore a glass which showed the figures of many more; and Banquo, all bloody, smiled upon Macbeth, and pointed to them, by which Macbeth knew that these were the posterity of Banquo, who should reign after him in Scotland, and the witches, with a sound of soft music, and with dancing making a show of duty and

welcome to Macbeth, vanished. And from this time the thoughts of Macbeth were all bloody and dreadful.

The first thing he heard when he got out of the witches' cave was, that Macduff had fled to England.

IV II.—Stung with rage, he set upon his castle, and put his wife and children, whom the thane had left behind, to the sword, and extended the slaughter to all who claimed the least relationship to Macduff.

IV III.—These and such like deeds alienated the minds of all his chief nobility from him.

V. I.—IV.—Such as could, fled to join with Malcolm and Macduff, who were now approaching with a powerful army which they had raised in England, and the rest secretly wished success to their arms, though for fear of Macbeth they could take no active part. His recruits went on slowly. Everybody hated the tyrant, nobody loved or honoured him, but all suspected him, and he began to envy the condition of Duncan, whom he had murdered, who slept soundly in his grave, against whom treason had done its worst. Neither steel nor poison, domestic malice nor foreign levies, could hurt him any longer.

V. V.—While these things were acting, the queen who had been the sole partner in his wickedness, in whose bosom he could sometimes seek a momentary repose from those terrible dreams which afflicted them both nightly, died, it is supposed by her own hands, unable to bear the remorse of guilt and public hate, by which event he was left alone, without a soul to love or care for him, or a friend to whom he could confide his wicked purposes.

He grew careless of life, and wished for death, but the near approach of Malcolm's army roused in him what remained of his ancient courage, and he determined to die (as he expressed it) "with armour on his back." Besides this, the hollow promises of the witches had filled him with false confidence, and he remembered the savings of the spirits, that none of woman born was to hurt him, and that he was never to be vanquished till Birnam Wood should come to Dunsinane, which he thought could never be. So he shut himself up in his castle, whose impregnable strength was such as defied a siege. Here he sullenly awaited the approach of Malcolm. When, upon a day, there came a messenger to him, pale and shaking with fear, almost unable to report that which he had seen, for he averred, that as he stood upon his watch on the hill, he looked towards Birnam, and to his thinking the wood began to move! Macbeth now began to faint in resolution, and to doubt the equivocal speeches of the spirits. "However," said he, "if this which he avouches be true, let us arm and out. There is no flying hence, nor staying here. I begin to be weary of the sun, and wish my life at an end." With these desperate speeches he sallied forth upon the besiegers, who had now come up to the castle.

V. IV.—VI.—The strange appearance, which had given the messenger an idea of a wood moving, is easily solved. When the besieging army marched through the wood of Birnam, Malcolm, like a skilful general, instructed his soldiers to hew down every one a bough and bear it

before him, by way of concealing the true number of his host. Thus were the words of the spirit brought to pass, in a sense different from that in which Macbeth had understood them, and one that boded of his confidence was gone.

V. VII.—And now a severe skirmishing took place, in which Macbeth, though feebly supported, yet fought with the extreme of rage and valour, cutting to pieces all who were opposed to him, till he came to where Macduff was fighting.

V. VIII.—Seeing Macduff, and remembering the caution of the spirit who had counselled him to avoid Macduff above all men, he would have turned, but Macduff, who had been seeking him through the whole fight, opposed his turning and a fierce contest ensued. Then Macbeth remembered the words of the spirit, how none of woman born should hurt him, and smiling confidently, he said to Macduff, "Thou lovest thy labour, Macduff. As easily thou mayest impress the air with thy sword as make me vulnerable. I bear a charmed life, which must not yield to one of woman born." "Despise thy charm," said Macduff, "and let that lying spirit whom thou hast served tell thee that Macduff was never born of woman, never as the ordinary manner of men is to be born, but was untimely taken from his mother." "Accursed be the tongue which tells me so," said the trembling Macbeth, who felt his last hold of confidence give way; "and let never man in future believe the lying equivocations of witches and juggling spirits, who deceive us in words which have double senses, and while they keep their promise literally, disappoint our hopes with a different meaning. I will not fight with thee."

"Then, live!" said Macduff, "we will have a show of thee, as men show monsters, and a painted board, on which shall be written, 'Here men may see the tyrant!'" "Never," said Macbeth, whose courage returned with despair; "I will not live to kiss the ground before young Malcolm's feet, and to be baited with the curses of the rabble. Though Birnam Wood be come to Dunsinane, and thou opposed to me who wast never born of woman, yet I will try the last." With these frantic words he threw himself upon Macduff, who after a severe struggle in the end overcame him, and cutting off his head, made a present of it to the young and lawful king, Malcolm, who took upon him the government, which by the machinations of the usurper he had so long been deprived of, and ascended the throne of Duncan the Meek, amid the acclamations of the nobles and the people.

TIME OF ACTION OF THE PLAY.

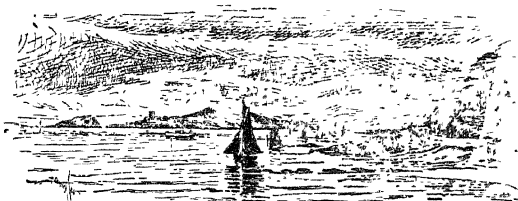
The length of time supposed to be covered by the events of the play is (according to Daniel) nine days, with intervals

DAY 1. Act I. Scenes i—iii	DAY 5. Act IV Scene i.
DAY 2 Act I Scenes iv—vii	DAY 6 Act IV Scene ii.
DAY 3. Act II. Scenes i—iv	Interval of a week or two.
Interval of a week or two.	DAY 7. Act IV Scene iii.
DAY 4. Act III. Scenes i.—v.	Act V. Scene i.
Act III. Scene vi. "an im- possible time "	Interval of a few weeks.
	DAY 8. Act V. Scenes ii—iii.
	DAY 9 Act V. Scenes iv.—viii.

Thus the whole of the time over which the events of the play extend would appear to be not more than about two months. The intervals, however, in the computation given above, seem to me to be much too short. Macbeth, in V. iii. 21, says:

*"My way of life
Is fallen into the sear, the yellow leaf,"*

implying that he has already reached old age. At the opening of the play we may suppose him to be in the prime of life and, although we may well imagine him to have aged rapidly, yet I cannot but think that we ought to regard the events of the play as extending over a few years rather than a few months. Shakespeare's wonderful art, however, has made the events recorded in the play appear to succeed one another with such rapidity that we neglect to take into account the intervals which necessity demands for their ripening.



INCHCOLM AND THE FIRTH OF FORTH

'Siceno, the Norways' king, craves composition,
Nor would we deign him burial of his men
Till he disbursed at Saint Colme's Inch
Ten thousand dollars to our general use'

II. 59-62

MACBETH.

Dramatis Personæ.

DUNCAN, *King of Scotland.*

MALCOLM, } *His Sons.*

DONALBAIN, }

MACBETH, } *Generals of the King's*

FANQUO, } *Army.*

MACDUFF,

LENNOX,

ROSS,

Noblemen of Scot-

MENTEITH,

land.

ANGUS,

CAITHNESS,

FLEANCE, *Son to Banquo.*

SIWARD, *Earl of Northumberland,*
General of the English Forces.

Young SIWARD, *his Son*

SEYTON, *an Officer attending on*
Macbeth.

Boy, son to Macduff.

An English Doctor.

A Scotch Doctor.

A Soldier

A Porter

An Old Man

LADY MACBETH.

LADY MACDUFF.

Gentlewoman attending on Lady
Macbeth.

HECATE, *and three Witches.*

Lords, Gentlemen, Officers, Soldiers,
Murderers, Attendants, and
Messengers

The Ghost of Banquo, and other
Apparitions.

SCENE: *Scotland; in the end of the Fourth Act, in England.*

ACT I.

SCENE I. A Desert Place.

Thunder and lightning. Enter three Witches.

1 Witch. When shall we three meet again,
In thunder, lightning, or in rain?

2 Witch. When the hurlyburly's^a done,
When the battle's lost and won.

a noise and con-
fusion of
battle

3 Witch. That will be ere the set of sun.

1 Witch. Where the place?

2 Witch. Upon the heath.

3 Witch. There to meet with Macbeth.

1 Witch. I come, *Craymalkin*.^a

2 Witch. *Paddock*^b calls.

3 Witch. Anon! *coming soon*

③ All! *Fair is foul, and foul is fair* *very imp* ¹⁰
Horrer^c through the fog and filthy air. [*Exeunt.*] *R.C*

^a the name of a cat. See Notes

^b the name of a toad

^c let us hover

SCENE II. A Camp near Forres.

Alarum^a within Enter King DUNCAN, MALCOLM, DONALBAIN LENNOX, with Attendants, meeting a bleeding Sergeant.

wounded
Dun. What bloody man is that? He can report,
As seemeth by his plight, of the revolt
The newest state.¹

Mal. This is the sergeant
Who like a good and *hardy*² soldier fought
'Gainst my captivity. *Hail*,³ brave friend.
Say to the king the knowledge of the *broil*⁴
As thou didst leave it

Ser. ③ (Doubtful it stood,
As two *spen*⁵ swimmers that do cling together) *R.C*
And *choke* their art.⁶ The merciless Macdonwald—
Worthy to be a rebel, for to *that*⁷ *because*. ¹⁰

² The multiplying villanies of nature
Do *swarm* upon him—from the Western Isle:⁸
Of kerns⁹ and gallowglasses¹⁰ is supplied;
But all's too weak:

For brave Macbeth—well he deserves that name—
Disdaining fortune,¹¹ with his brandish'd steel, *wounded*
Which smoked with bloody execution,

^a i.e. he can give the latest news

¹ valiant *sw*

² a dissyllable

³ battle

⁴ exhausted

⁵ render their skill useless

⁶ that end, i.e. to be a rebel

⁷ i.e. of Scotland

⁸ light-armed troops

⁹ heavy armed troops

¹⁰ disregarding (the rebel's apparent) success

¹ What is fair to others is foul to us, and what we find fair is foul in the eyes of others. *I.e.* We love what others hate and hate what they love.

² Nature has crowded within him innumerable qualities of wickedness.

Like valour's ^{cut} *mission* carved out his passage

Till he^b faced the slave; ^{rebell}

¹ Which ne'er shook hands nor bade farewell to him^c

Till he unseam'd him from the *nave*^d to the chaps,

And fix'd his head upon our battlements.

22

Dun. O valiant *cousin*! worthy gentleman!

Ser. ² As whence the sun 'gins his reflection

Shipwrecking storms and direful thunders break,

So from that spring whence comfort seem'd to come

Discomfort swells. Mark, King of Scotland, mark:

No sooner justice had, with valour arm'd,

Compell'd these skipping kerns to trust their heels,

But the Norwegian lord,¹ surveying vantage,²

30

With furbish'd^b arms and new supplies of men,

Began a fresh assault

Dun.

^{dishearted}
Dismay'd not this

Our captains, Macbeth and Banquo?

Ser.

Yes;

As sparrows eagles, or the hare the lion.

If I say sooth,¹ I must report they were

As cannons *overcharged with double cracks*,² so they

(Doubly redoubled strokes upon the foe;

Except they meant to bathe in reeking wounds,

Or *memorize*^a another Golgotha ^{place of skulls}

I cannot tell—)

^{wounds}

40

But I am faint, my gashes cry for help.

Dun. So well thy words become thee as thy wounds;

They smack of honour both. Go, get him surgeons.

[Exit Sergeant, attended.]

Enter Ross.

Who comes here?

Mal

The worthy *thane*¹ of Ross.

¹ a title, nearly
= Earl

Len What a haste looks through his eyes! So
should he look

That seems^m to speak things strange.

^m seems about

¹ Who did not shake hands with death, i.e. did not die*

² As terrible storms often originate in the east, the quarter from which the (comforting) sun begins his course, so now trouble arises in that very quarter to which Macbeth's victory had seemed to bring comfort.

Ross.	God save the king!	
Dun.	Whence camest thou, worthy thane?	
Ross.	From Fife, great king;	
	¹ Where the Norwegian banners flout ^a the sky And run our people cold. Norway ^b himself, With terrible numbers, Assisted by that most disloyal traitor The thane of Cawdor, began a dismal ^c conflict; Till that Bellona's ^d bridegroom, lapp'd in proof, ^e ² Confronted him with self-comparisons, Point against point rebellious, arm 'gainst arm, Curbing his lavish spirit: and, to conclude, The victory fell on us.	^a mock ^b the King of Norway ^c an ill-boding ^d Roman goddess of war ^e clad in proof armour
Dun.	Great happiness!	
Ross.	That ^f now	^f so that
	Sveno, the Norway's king, craves composition ^g ; Nor would we deign him burial of his men Till he disburs'd at Saint Colme's Inch ^h Ten thousand dollars ⁱ to our general use.	^g humbly begs terms of settlement or peace ^h Inchcolm, off the coast of Fife
Dun.	No more that thane of Cawdor shall deceive Our bosom interest ^j : go pronounce his present ^k death. □	ⁱ an anachron- ism ^j the interests we have most at heart
	And with his former title greet Macbeth.)	^k immediate
Ross.	I'll see it done.	
Dun.	What he hath lost, noble Macbeth hath won. [Exeunt.]	

SCENE III. A heath, near Forres.

Thunder. Enter the three Witches.

- 1 Witch. Where hast thou been, sister?
 2 Witch. Killing swine. ♀
 3 Witch. Sister, where thou?
 1 Witch. A sailor's wife had chestnuts in her lap,
 And munch'd, and munch'd, and munch'd. 'Give
 me,' quoth I:

¹ Where the Norwegian banners flap gaily in the wind and serve only to cool the victors.

² Encountered him in a hand-to-hand trial of strength, his own sword against the rebel's sword, checking his insolent spirit.

MACBETH

growt
scorpion
 About thee,¹ witch! the "hump-ted London" cries
 Her husband's to Aleppo gone, master o' the T.
 But in a sieve I'll thither sail,
 And, like^d a rat without a tail,
 I'll do, I'll do, and I'll do.^e

2 Witch. I'll give thee a wind.

1 Witch. Thou 'rt kind.

3 Witch. And I another

1 Witch. I myself have all the other;

And the very ports they blow,

All the quarters that they know

I' the *shipman's card*.^f

I will *draw him dry as hay*:

Sleep shall neither night nor day

Hang upon his *pent-house lids*;^g

He shall live a man *forbid*^h:

Weary *se'nnights, nine times nine*,ⁱ

Shall he dwindle, *peak, and pine*;^j

Though his *bark* cannot be lost,

Yet it shall be tempest-tost

Look what I have.

2 Witch. Show me, show me.

1 Witch. Here I have a pilot's thumb,
 Wreck'd as homeward he did come.

[*Drum within*

3 Witch. A drum, a drum!

Macbeth doth come. *strange*

All. The *werd*^k sisters, hand in hand

Posters of^l the sea and land,

Thus do go about, about.

Thrice to thine, and thrice to mine,

And thrice again, to make up nine.

Peace! the charm's wound up.

Enter MACBETH and BANQUO.

Macb. (So foul and fair a day I have not seen.) *Re*

Ban. How far is't call'd to Forres? (What are
 these,

So wither'd, and so wild in their attire,

^b pumped,

^c scumy

^d creature

^e the name of a vessel

^f in the form of

^g i.e. I'll do for

^h the ship, gnat

ⁱ a hole in it

^j compass card

^k lids that over-

^l hang the eye

(like the roof of

a pent-house)

^m under a ban or curse

ⁿ 7 and 3 and 9

^o as the square

^p of 3 are mys-

^q tic numbers

^r grow lean and waste away

^s unearthly or fateful See Gl.

^t rapid travel

^u lers over

¹ I.e. drain the blood from his body till he becomes all flesh and bone.

That look not like the inhabitants o' the earth, R.C.
 And yet are on 't?) Live you? or are you aught
 That man may question? You seem to understand
 me,

By each at once her *choppy*^a finger laying
 Upon her skinny lips. you should be women,
 And yet your *beards*^b forbid me to interpret
 That you are so.

Macb. Speak, if you can: what are you?

1 Witch. All hail, Macbeth! hail to thee, thane
 of Glamis! ~~state~~

2 Witch. All hail, Macbeth! hail to thee, thane
 of Cawdor!

3 Witch. All hail, Macbeth! that shalt be king
 hereafter! 50

Ban. Good sir, why do you start, and seem to
 fear

Things that do sound so fair? I' the name of truth,
 Are ye *fantastical*,^c or that indeed

Which outwardly ye *show*^d? My noble partner

¹ You greet with present grace, and great *prediction*
Of noble having, and of royal hope ^{noble having}

That^e he seems *rupt*^f withal: to me you speak not.

If you can look into the seeds of time

And say which grain will grow and which will not,

Speak then to me, who neither *beg* nor fear 60

Your favours nor your hate.^g

1 Witch. Hail!

2 Witch. Hail!

3 Witch. Hail!

1 Witch. Lesser than Macbeth, and greater.

2 Witch. Not so happy, yet much happier.

3 Witch. Thou shalt get kings, though thou be
 none.

So, all hail, Macbeth and Banquo!

1 Witch. Banquo and Macbeth, all hail!

^a *chopped*

^b *see Intro., p. xiv.*

^c *creatures of the
 fancy, or im-
 agination*

^d *appear to be
 so that*

^e *so that*
^f *carried beyond
 himself, trans-
 ported*

^g *beg your
 favours, nor
 fear your hate*

¹ You greet by naming the honourable title which he already bears ('present grace') and by predicting for him a more noble possession ('great prediction of noble having') and even presenting a prospect which may lead him to hope for royalty ('prediction of royal hope').

Macb. Stay, you *imperfect speakers*,^a tell me more. ^{a who speak only a part of what you mean}
 By *Sinel's*^b death I know I am thane of Glamis; 71 ^{b Macbeth's father}
 But how of Cawdor? the thane of Cawdor lives,
¹A *prosperous gentleman*; and to be king
 Stands not within the prospect of belief,
 No^c more than to be Cawdor. (Say, from whence ^{c any}
 You *owe*^d this strange intelligence^e or why ^{d possess}
 Upon this *blasted*^f heath you stop our way ^{f withered, blighted}
 With such prophetic greeting?) Speak, I charge ^{g root causing}
 you ^{madness, he-bane or hemlock}
 [Witches vanish] ^{h renders useless or inoperative}
Ban. (The earth hath bubbles, as the water has, ^{g root causing}
 And these are of them.) Whither are they vanish'd? ^{madness, he-bane or hemlock}
Macb. Into the air; and what seem'd *corporal*ⁱ ^{h renders useless or inoperative}
 melted 81
 As breath into the wind. Would they had stay'd!
Ban. Were such things here as we do speak
 about?
 Or have we eaten on the *insane root*^g
 That *takes* the reason prisoner^h? 1962 Sept. ^{h renders useless or inoperative}
Macb. Your children shall be kings.
Ban. You shall be king.
Macb. And thane of Cawdor too; went it not so?
Ban. To the selfsame tune and words. Who's
 here?

Enter Ross and ANGUS.

Ross. The king hath happily received, Macbeth,
 The news of thy success, and when he reads 90
 Thy *personal venture*ⁱ in the rebels' fight,
²His *wonders and his praises do contend*
 Which should be thine or his. *silenced with that,*
 In viewing o'er the rest of the selfsame day,
 He finds thee in the *stout*^j Norweyan ranks,
 Nothing afeard of *what thyself didst make*,^k
^{i the venture of thy person}
^{j bold and resolute}
^{k explained in the next line, 'strange images,' etc}

¹ This statement appears to be inconsistent with Act I. Sc. ii. 52-64. Some editors hold that this inconsistency affords strong evidence that the second scene of the play (or a part of it) was the work of some other poet than Shakespeare.

² The amazement with which he hears of thy great deeds ('his wonders') and the admiration which calls for expression ('his praises') dispute possession within him ('do contend which should be thine or his'), and as the one feeling neutralises the other, he is consequently silent.

Strange images of death. As thick as hail
Came post with post, and every one did bear *messenger*
Thy praises^a in his kingdom's great defence,
And pour'd them down before him

*praises of thy
deeds*

Ang. We are sent
To give thee from our royal master thanks, 101
Only to herald thee into his sight,
Not pay thee. *reward as a proof*

Ross And, for an earnest^b of a greater honour,
He bade me, from him, call thee thane of Cawdor :
In which *addition*,^c hail, most worthy thane !
For it is thine.

*b assurance,
pledge*

c title

Ban. What, can the devil speak true ?

Macb. The thane of Cawdor lives : why do you
address me
In borrow'd robes ?

Ang. *Who*^d was the thane, lives yet^e :
But under heavy judgment bears that life 110
Which he deserves to lose. Whether he was com-
binet^f *helped*

*d He who
e still*

With *those of Norway*,^g or did *line*^h the rebel
With hidden help and vantage, or that with bothⁱ
He labour'd *in* his country's wreck,^k I know not ;
But treasons capital, confess'd and proved,
Have overthrown him

*f entered into a
league*

*g the Norwegians
h strengthen*

(internally)

*i i.e. both kinds
of help*

*j towards
k run*

Macb. [*Aside.*] Glamis, and thane of Cawdor :
The greatest is behind. [*To Ross and Angus.*]
Thanks for your pains

[*To Banquo.*] Do you not hope your children shall
be kings,

When those that gave the thane of Cawdor to me 120
Promised no less to them ?

Ban. ¹*That, trusted home,*
Might yet enkindle you unto the crown,
Besides the thane of Cawdor. But 'tis strange :
And oftentimes, to win us to our harm,
The instruments of darkness^m tell us truths, *etc.*

l to the utmost

*m the agents of
the devil*

¹ If you carry to its natural conclusion your trust in the witches there may yet be kindled within you a hope of obtaining the crown.

¹Win us with honest trifles, to betray 's
In deepest consequence.

Cousins,^a a word, I pray you.

Macb. [*Aside*] Two truths are told,
As happy prologues to the swelling act
Of the imperial theme.—I thank you, gentlemen 130

[*Aside*] (This supernatural *soliciting*^b *quieting* .
Cannot be ill, cannot be good if ill, R.C.
Why hath it given me *earnest*^c of success,
Commencing in a truth^d I amthane of Cawdor.

If good, why do I yield to that *suggestion*^e

Whose horrid image^f doth unfix my hau.

And make my *seated*^g heart knock at my ribs,

Against the use of nature? ²*Present fears*

Are less than horrible imaginings.

My thought, whose murder yet is but *fantastical*.^h

Shakes so my *single state of man*,ⁱ that ³*function* 141

Is smother'd in surmise, and nothing is R.C.

But what is not.) — *reflection*.

Ban Look how our partner's *rapt*.^j

Macb. [*Aside*] If chance will have me king,
why, chance *may*^k crown me,

Without *my stir*.^l R.C.

Ban. *French* (New honours come upon him, f.C.
Like our strange garments, *cleave not to their mould*^m.)

But with the aid of use.)

Macb [*Aside*.] Come what come may,
Time and the hour *runs*ⁿ through the roughest day.)

Ban. Worthy Macbeth, we stay upon your leisure.

Macb. Give me your *favour*^o: my dull brain was
wrought^p *random* 150

With things forgotten. Kind gentlemen, your pains
Are register'd *where*^q every day I turn

^a addressed to
Ross and
Angus

^b inciting

^c assurance,
pledge

^d temptation

^e the dreadful
thought of
which

^f fixed, firm set

^g is an imagin-
ary possibility

^h manhood, see
Notes

ⁱ engrossed in
thought

^j = may possibly

^k any action on
my part

^l do not fit

^m see p. 125

ⁿ indulgence,
pardon

^o perplexed

^p i.e. in my
memory

¹ Obtain our confidence by dealing honestly with us in matters of no importance in order to deceive us in matters of the highest importance.

² Actual dangers are less terrifying than the terrors which the imagination creates

³ The meaning appears to be 'My power of action and faculty of thought (function) are overpowered by the crowd of horrible fancies that beset my mind (is smothered in surmise), so that facts have no reality for me who am possessed only by imaginary possibilities.'

The leaf to read them. Let us *toward*^a the king.
Think upon what hath chanced, and at more time,
The interim huring^b weigh'd it, let us speak *consider*^c
Our *free hearts*^c each to other.

Ban. Very gladly.

Macb. Till then, enough — Come, friends.

[*Exeunt*]

SCENE IV. *Forres. A Room in the Palace.*

Flourish. Enter DUNCAN, MALCOLM, DONALDRAIN,
LENNOX, and Attendants.

Dun. Is execution done on Cawdor? Are not
Those in commission^d yet return'd?

Mal.

My liege,

They are not yet come back But I have *spoke*^e

With one that saw him die: who did report,

That very frankly he confess'd his treasons,

Implored your highness' pardon, and *set forth*^f

A deep repentance: nothing in his life

Became him like the leaving it; he died

As one that had been studied^g in his death.

To throw away the *dearest thing*^h he owed

As 'twere a *careless*ⁱ trifle.

Dun.

There's no art *method*^j in the face:
To find the mind's construction^k in the face:

He was a gentleman on whom I built

An absolute trust.

Enter MACBETH, BANQUO, ROSS, and ANGUS.

O worthiest cousin!

The sin of my ingratitude even now

Was heavy on me: thou art so far before

That swiftest wing of recompense is slow

To overtake thee: would thou hadst less deserved,

¹That the proportion both of thanks and payment

Might have been mine! only I have left to say,

More is thy due than more than *all*² can pay.

Macb. The service and the loyalty I owe,

^a *sc go*

^b *after having*
meanwhile

^c *hearts freely*

^d *those charged*
with the duty
of carrying it
out. Cf I ii
64

^e *spoken*

^f *showed*

^g *as one who had*
studied, or
rehearsed

^h *i.e. his life*

ⁱ *possessed*

^j *worthless*

^k *interpret the*
mind

² *i.e. all that I*
can do

¹ That it might have been in my power to thank and reward thee in due proportion (to thy deserts).

In doing it, pays itself Your highness' part
Is to receive our duties : and our duties
Are to your throne and state children and servants ;
Which do but what they should by doing every-
thing

Safe toward your love and honour.

Dun. ♀ (Welcome hither.

1 *I have begun to plant thee, and will labour*
 To make thee full of growing.^b Noble Banquo,
 That hast no less deserved, *nor* must be known
Nor less to have done so ; let me unfold thee
 And hold thee to my heart

*that is sure to
show you*

^b raise thee to
the highest
possible degree
of greatness
^c see p. 114

[illegible]

Dun. My plenteous joys,
Wanton in fulness,^d seek to hide themselves
In drops of sorrow.^e Sons, kinsmen, thanes,
And you *whose places are the nearest,*^f know,
We will establish *our estate*^g upon
Our eldest, Malcolm, whom we name hercafter
The Prince of Cumberland: which honour must
Not unaccompanied invest him only,
But *signs of nobleness,*^h like stars, shall shine
On all deservers. From hence to Inverness, *can*
And bind us further to you. *or*

d bubbling over
e tears
f rank nearest
to ourselves
g the succession
to the throne

h distinguishing marks of rank

Macb. ²*The rest is labour, which is not used for you :*
I'll be myself the *harbinger*¹ and make joyful
The hearing of my wife *with*² your approach :
So, humbly take my leave.

1 forerunner
i with tidings of

Dun. My worthy Cawdor!

Macb. [*Aside.*] The Prince of Cumberland! That
is a step

On which I must fall down, or else o'erleap, RC
For in my way it lies. (Stars, hide your fires; 50
Let not light see my black and deep desires :

¹ A metaphor, equivalent to 'I have sown the seeds of thy greatness' (by granting thee the title of Thane of Cawdor). The metaphor is continued in the next line and in 32-33.

² Repose is weariness to me when it is not devoted to your service.

The eye wink at the hand; yet let that be,
Which the eye fears, when it is done, to see) [Exit

^a Let the eye
seem not to see

Dun True, worthy Banquo he is full so valiant,
And in his commendations I am fed

It is a ^{a rich dinner} banquet to me Let's after him,

Whose ^{a rich dinner} care is gone before to bid us welcome.

It is a peerless kinsman. [Flourish. Exit.

^b Who in his
care (for my
welfare)

^c see p. 122

SCENE V. Inverness. MACBETH'S Castle.

Enter LADY MACBETH, reading a letter.

Lady M. "They met me in the day of success,
and I have learned by the perfectest report,^d they
have more in them than mortal^e knowledge. When
I burned in desire to question them further, they
made themselves air, into which they vanished.
Whiles I stood rapt in the wonder of it, came
messengers^f from the king, who all-hailed me 'Thane of
Cawdor'; by which title, before, these weird sisters
saluted me, and referred me to the coming on of time,^g
with 'Hail, king that shalt be!' This have I thought
good to deliver thee, my dearest partner of greatness,
that thou mightest not lose the dues of rejoicing^h by
being ignorant of what greatness is promised thee.
Lay it to thy heart, and farewell.

be to achieve it

^d testimony

^e human

^f messengers

^g carried my
mind into the
future

^h right to share
in my joy

14

Glamis thou art, and Cawdor, and shalt be
What thou art promised: yet do I fear thy nature,
It is too full o' the milk of human kindnessⁱ

To catch the nearest way. Thou wouldst be great;
Art not without ambition, but without

The illness^k should attend it: what thou wouldst
highly, ^{possibly, respectfully}

20

That wouldst thou holily; wouldst not play false,

And yet wouldst wrongly win: thou'ldst have, great
Glamis,

¹That which cries 'Thus thou must do, if thou have
it';

ⁱ Mark the note
of determina-
tion

^j mildness,
gentleness, but
see Notes

^k disposition to
wickedness
which

¹ In short 'The only way to obtain what thou wishest to possess (the crown) is by murdering Duncan, but whilst thou wishest the end, thou dost fear to use those means by which alone that end could be attained'

And that which rather thou dost fear to do *for you come here.*
 Than wishest should be *undone.*¹ *He thee*^b hither, *a not done*
 That I may pour my spirits in thine ear, *Come* *b hasten*
 And *chastise with the valour* of my tongue *drive out*
All that impedes thee from the golden round,^c *prevents* *c crown*
 Which fate and *metaphysical*^d aid doth *seem* *d supernatural*
 To have thee crown'd withal.^e *e is seen to have*

comes

Enter a Messenger.

news

What is your tidings? 30

Att. The king comes here to-night.

Lady M. Thou'rt mad to say it.

Is not thy master with him? who, were't so,

Would have inform'd for^f preparation.

f for the purpose of

Att. So please you, it is true: our thane is coming:

One of my fellows had the *speed of*^g him, *come an advance*
 Who, almost dead for^h breath, had scarcely more *g start of*
 Than would make up his message *h for want of*

Lady M.

He brings great news) *irony* Give him tendingⁱ, *i attend to him*
 [Exit Messenger.]

The raven^j himself is hoarse

j e. the senger

That croaks the fatal entrance of Duncan

Under my battlements Come, you spirits *Castle*^k

That tend on mortal thoughts, unsex me here, *make her un*

And fill me, from the crown to the toe, top-ful!

Of direst cruelty! make thick my blood,

²Stop up the *approach* and passage to remorse,^k

k pity

That no *human* compunctious visitings of nature *l horrible* *come*

l horrible

Shake my fell *purpose*, nor keep peace between *m change into*

m change into

The effect and it! Come to my woman's breasts,

n ministers

And take my milk for^m gall, you *murdering* minis-
 ters,ⁿ *habited.*

n ministers murder

Wherever in your sightless substances^o

o invisible forms

You wait on nature's mischief^p! Come, thick night,

p the destruc

tion of life,

'nature' = human life

¹ I.e. by brave words of encouragement drive away all the scruples which stand in the way of your obtaining the crown.

² Let no tender feeling gain entrance to or even approach my heart, lest my hideous purpose be shaken by a natural pricking of conscience, and its realisation be thereby prevented. 'Keep peace,' i.e. as if pity ('remorse') were to cry 'hold!' or 'stop!' Cf. line 54.

SCENE VI. *The same Before the Castle.*

Hautboys¹ and torches. Enter DUNCAN, MALCOLM,
DONALBAIN, BANQUO, LENNOX, MACDUFF,
ROSS, ANGUS, and Attendants.

^a 'hautboy,' or
oboe, a musical
wind instru-
ment like a
flute

Dun. This castle hath a pleasant seat^b; ¹the air
Nimble^c and sweetly recommends itself
Unto our gentle senses.

^b situation
^c briskly

Ban. This guest of summer,
The temple-haunting martlet,^d does approve^e
By his loved mansionry^f that the heaven's breath
Smells woongly^g here: no jutting,^h frieze,
Buttress, nor cown of rantage,ⁱ but this bird
Hath made his pendent bed and procereant cradle^j:
Where they most breed and haunt, I have observed
The air is delicate.

^d = a kind of
swallow
^e more, attest
^f making this a
jargon-replace
of abode; man-
sionry = abode
^g invitingly
^h there is no
ledge
ⁱ suitable corner
^j hanging nest
and cradle of
his family

Enter LADY MACBETH.

Dun. See, see, our honour'd hostess!
²The love that follows us sometime is our trouble,^k II
Which still we thank as love: Herein^l I teach you
How you shall bid God 'ild^m us for your pains
And thank us for your trouble

^k a cause of
trouble to us
^l by my example
^m reward

Lady M. All our service
In every point twice done, and then done double,
Were poor and single business to contend
Againstⁿ those honours deep and broad wherewith
Your majesty loads our house: for those of old,
And the late dignities^o heap'd up to them,
We rest your hermits^p

^k a cause of
trouble to us
^l by my example
^m reward
ⁿ a simple (tri-
vial) thing
compared with
^o recent honours
^p beadsmen, i.e.
bound to pray
for you
^q pursued him
hotly

Dun. Where's the thane of Cawdor?
We coursed him^r at the heels, and had a purpose 21
To be his purveyor^s: but he rides well;
And his great love, sharp as his spur, hath holp^t him

^r warn you of
his coming.
See (il
^s helped

¹ 'Our senses are soothed by the brisk, sweet air' (Gl. Pr. Ed.)

² The meaning of this and the following lines appears to be "Your love for us gives us pain on account of its insistence; nevertheless we thank it because it is love. So, my example will teach you to bid God reward us for the trouble we give you ('your pains') and to thank us for causing you that trouble (because the fact of our doing so is a sign of our love for you)"

To his home before us. Fair and noble hostess,
We are your guest to-night.

Lady M. Your servants ever
Have theirs, themselves, and what is theirs,
compt,^a

To *make their audit*^b at your highness' pleasure,
Still to return your own.

Dun. Give me your hand ;
Conduct me to mine host : we love him highly,
And shall continue our graces towards him. 30
By your leave, hostess.^c [Exeunt.

^a accountable
^b furnish a
reckoning

^c He takes Lady
Macbeth's
hand

SCENE VII. MACBETH'S Castle

*Hautboys and torches. Enter, and pass over the
stage, a Sewer,^d and Divers Servants with
dishes and service. Then enter MACBETH.*

Macb. 'If it were *done*' when 'tis *done*,^e then 'twere
well

It were done quickly. if the assassination
Could *trammel up*^f the consequence, and catch
With his *surcease*^g success ; *that but this blow*^h
Might be the be-all and the end-all here,
But here, upon *this bank and shoul of time*,
We'd *jump*ⁱ the life to come. But in these cases
We still have judgment here, *that*^j we but teach
Bloody instructions,^k which being taught return
To plague the inventor : this even-handed justice 10
Commends the ingredients^l of our poison'd chalice^m
To our own lips. *He's here in double trust* ;
First, as I am his kinsman and his subject,
*Strong both*ⁿ against the deed ; then, as his host,
Who should against his murderer shut the door,
Not bear the knife myself Besides, this Duncan
Hath borne his faculties so meek,^o hath been

^d Chief servant.
See Gl

^e finished with
^f executed,
performed
^g arrest, or en-
tangle, within
its net. See Gl.

^h Duncan's
death
ⁱ so that this
single act (of
assassination)
^j risk, take our
chance of

^k so that
^l how to commit
murder

^m presents the
contents

ⁿ cup
^o two strong
reasons

^p exerts his
powers so
meekly

^a See p 181 on which this passage is paraphrased.

^b A metaphor, in which death is regarded as a strip of land separating two oceans, i.e. separating this present life from the life to come

^c I e I am doubly bound in honour to care for his safety under my roof.

So clear^a in his great office, that his virtues
Will plead like angels trumpet-tongued against
The *deep damnation*^b of his taking off, 20
And pity, like a naked new-born babe,
Striding the blast,^c or heaven's cherubim, horsed
Upon the *sightless couriers*^d of the air,
Shall blow the horrid deed in every eye,
That^e tears shall drown the wind. (I have no spur
To prick the sides of my *intent*,^f but only
Vaulting ambition, which o'erleaps itself, 196-5-8pt
And falls on the *other*.^g)

^a *inreproachable*

^b *terrible sin*

^c *riding upon the*

tempest

^d *invisible winds*

^e *so that*

^f *purpose*

^g *See side Note*

the two meta-

phors from

spinning a

horse and

vaulting over

the saddle

Enter LADY MACBETH.

How now? what news?

Lady M. He has almost supp'd. Why have you
left the chamber?

Macb. Hath he ask'd for me?

Lady M. Know you not he has?

Macb. We will proceed no further in this business.
He hath honour'd me of late; and I have *bought*^h 32
Golden opinions from all sorts of people,
Which *would*ⁱ be worn now in their newest gloss,
Not cast aside so soon.

^h *acquired*

ⁱ *should*

Lady M. Was the hope drunk
Wherein you dress'd yourself? hath it slept since?
And wakes it now, to look so green and *pale*^j
At what it did so freely? From this time,
Such I account thy love. Art thou afraid
To *be the same* in thine own act and valour 40
As thou art^k in desire? Wouldst thou have that
Which thou esteem'st *the ornament of life*,^l
And live a coward in thine own esteem,
^lLetting 'I dare not' wait upon 'I would,'
Like the poor cat i' the *adage*^m?

^j *i.e. with fear*

^k *let . . . corre-*

spond with

^l *i.e. the crown*

^m *proverb*

Macb. Prithce, peace.
I dare do all that may become a man,
Who dares do more, is none.

Lady M. What beast was 't then,
That made you *break*ⁿ this enterprise to me? ⁿ *disclose*

^l Letting your fears accompany your desires

"The cat would eat fish and would not wet her feet" (Heywood's *Proverbs*)

When you durst do it then you were a man;
 And, to be more than what you were, you would 50 ^{a in being}
 Be so much more the man Nor time nor place
 Did then adhere,^b and yet you would make both^c
 They have made themselves, and that their^d fitness
 now ^{b were then}
^{c favourable}
^{d the favour'd}
^{e then very}

Does unmake you I have given suck, and know
 How tender 'tis to love the babe that milks me
 I would, while it was smiling in my face,
 Have pluck'd my nipple from his boneless gums,
 And dash'd the brains out, had I so sworn as you
 Have done to this

Macb.

If we should fail?

Lady M.

We fail!

But screw your courage to the sticking-place,^e 60 ^{e point at which}
 And we'll not fail When Duncan is asleep—
 Whereto the rather shall his day's hard journey
 Soundly invite him—his two chamberlains^f
 Will I with wine and wassail^g so convince,^h
 That memory, the wanderⁱ of the brain,
 Shall be a fume,^j and the receipt^k of reason
 A limbeck^l only, when in swinish sleep
 Their drench'd natures lie as in a death,
 What cannot you and I perform upon
 The unguarded Duncan? what not put upon 70
 His spongy^m officers, who shall bear the guilt
 Of our great quellⁿ?

Macb.

Bring forth men-children only;

For thy undaunted mettle^o should compose
 Nothing but males Will it not be received,^p
 When we have mark'd with blood those sleepy two
 Of his own chamber, and used their very daggers,
 That they have done 't?

Lady M.

Who dares receive it other,

As we shall make our griefs and clamour roar
 Upon his death?

Macb.

I am settled, and bend up

Each corporal agent^q to this terrible feat. 80
 Away, and mock the time^r with fairest show:
 False face must hide what the false heart doth
 know [Exeunt. ^{v 63}

^{q strain every}
^{r organ of my}
^{s body}
^{t delude the}
^{u world. Cf. I.}
^{v 63}



INVERNESS.—The dark hill—now called 'The Crown'—immediately behind the modern Castle is the true site of Macbeth's Castle

"From hence to Inverness,
And bawl us further to you"

I. iv 42-3.

ACT II.

SCENE I. *Inverness. Court of MACBETH'S Castle*

Enter BANQUO, and FLEANCE bearing a torch

Ban. How goes the night, boy?

Fle The moon is down, I have not heard the clock

Ban. And she goes down at twelve.

Fle. I take 't, 'tis later, sir

Ban. Hold, take my sword. 'There 's husbandry' ^{a economy}
in heaven;

(Their candles are all out Take thee *that*^b too. ^{a shield}
A heavy summons lies like lead upon me, ^{helmet}
And yet I would not sleep: merciful powers,
Restrain in me the curséd thoughts that nature
Gives way to in repose!)—Give me my sword.
Who's there?

10

Enter MACBETH, and a Servant with a torch

Macb. A friend

Ban. What, sir, not yet at rest? The king
a-bed:

He hath been in unusual pleasure, and
Sent forth great largess^d to your offices.^d
This diamond he greets your wife withal,
By the name of most kind hostess, and shut up^e
In measureless content.

Macb. Being unprepared,

^fOur will became the servant to defect,
Which else should free have wrought.^f

^c present,
^d servants

^e has retired
So. is

^f otherwise
would have
had free play

^f Our good will has been limited by, or subject to, our deficiencies.

Ban. All's well.

I dreamt last night of the three weird sisters: 20
To you they have show'd some truth.

Macb. I think not of them.

Yet, when we can entreat an hour to serve,
We would spend it in some words upon that busi-
ness,

If you would grant the time.

Ban. At your kind'st leisure

Macb. (If you shall *cleave to my consent, when 'tis,*^a It shall make honour for you. ^{a abide by my counsel when the time arrives}

Ban. So^b I lose none ^{b provided that}

In seeking to augment it, but still keep

¹My bosom franchised and allegiance clear,

I shall be counsell'd.

Macb Good repose, the while!

Ban. Thanks, sir: the like to you. 30

[*Exeunt BANQUO and FLEANCE*]

Macb Go, bid thy mistress, when my drink is
ready,

She strike upon the bell. Get thee to bed.

[*Exit Servant.*]

Is this a dagger which I see before me,
The handle toward my hand? Come, let me clutch
thee:

I have thee not, and yet I see thee still.

Art thou not, fatal vision, *sensible*

To feeling as to sight? For art thou but

^c able to be felt
as well as seen

A dagger of the mind, a false creation,

Proceeding from the heat-oppressed brain?

I see thee yet, in form as *palpable*^d

40 ^d substantial
See Gl.

As this which now I draw.

Thou marshall'st me the way that I was going;

And such an instrument I was to use.

Mine eyes are made the *fools*^e o' the other senses,

^e laughing stock

Or else ²worth all the rest? I see thee still;

And on thy blade and *dudgeon*^f gouts of blood,^g

^f handle
^g drops

¹ My conscience free, and my loyalty (to my sovereign) irreproachable.

² *I.e.* My eyes tell me right, and my other senses (especially my sense of touch) are wrong.

Which was not so before. There 's no such thing.
 It is the bloody business which informs
 Thus to mine eyes Now o'er the one half-world
 Nature seems dead, and wicked dreams *abuse* 50
The curtain'd sleep^a, witchcraft celebrates
 Pale Hecate's offerings, and (*withen'd*^b murder
Alarum'd^c by his sentinel, the wolf,
 Whose howl 's *his watch*^d, thus with his stealthy pace,
 With *Tarquin's*^e ravishing strides, towards his design
 Moves like a ghost. Thou sure and firm-set earth,
 Hear not my steps, which way they walk, for fear
 Thy *very stones*^f prate of my whereabouts,
¹*And take the present horror from the time,*
Which now suits with it. (Whiles I threat, he lives.
 Words to the heat of deeds too cool breath gives.)

^a *tempt to evil the sleeper on his curtain'd bed*
^b *spectre-like*
^c *awakened*
^d *tells him the progress of the night*
^e *see p 140*
^f *cf. St. Luke xix. 40*

[*A bell rings.*

I go, and it is done: the bell invites me. 62
 Hear it not, Duncan; for it is a *knell*^g
 That summons thee to heaven or to hell. [*Exit.*

^g *the sound of a funeral bell*

SCENE II. *The Same.*

Enter LADY MACBETH.

Lady M. That which hath made them drunk hath
 made me bold;
 What hath *quench'd*^h them hath given me fire. ^h *stupefied*
 (Hark! Peace!

It was the owl that shriek'd, the fatal bellman,
 Which gives the stern'st good-night.) He is about it:
 The doors are open, and the surfeited grooms
 Do mock their charge with snores: I have drugg'dⁱ
 their *possets*,¹

ⁱ *evening drinks*
^j *so that*

That^j death and nature do contend about them,
 Whether they live or die.

Macb. [*Within.*] *Who 's there*^k? what, ho!

^k *M hears the sound referred to in lines 2 and 3*

Lady M. Alack! I am afraid they have awaked,
 And 'tis not done. The attempt and not the deed **IO**

¹ And cause me to postpone the horrible deed which suits so well this time of silence

Confound us Hark! I laid their daggers ready;
 He could not miss 'em. (Had he not resembled
 My father as he slept, I had done 't.) My husband!

Enter MACBETH.

Macb I have done the deed. Didst thou not
 hear a noise?

Lady M. I heard the owl scream and the crickets
 cry.

Did not you speak?

Macb. When?

Lady M. Now.

Macb. As I descended?

Lady M. Ay.

Macb. Hark!

Who lies i' the second chamber?

Lady M. Donalbain.

Macb. This is a sorry sight [*Looking on his hands*]

Lady M. A foolish thought, to say a sorry sight 21

Macb. There's *one*^a did laugh in 's sleep, and one
 cried, 'Murder!'

That^b they did wake each other: I stood and heard
 them;

But they did say their prayers, and *address'd them*^c
 Again to sleep. *composed themselves*

Lady M. There are two lodged together.

Macb. One cried, 'God bless us!' and, 'Amen,'
 the other;

As^d they had seen with these hangman's hands:) *as if*
 Listening their fear, I could not say 'Amen,'

When they did say 'God bless us!'

Lady M. Consider it not so deeply.

Macb. But wherefore could not I pronounce
 'Amen'? 30

I had most need of blessing, and 'Amen'

Stuck in my throat.

Lady M. (These deeds must not be thought'
 After these ways; so, it will make us mad)

Macb. Methought I heard a voice cry, 'Sleep no
 more!

Macbeth doth murder sleep,' the innocent sleep,

Sleep, that ¹*knits up* the *ravell'd sleave*^a of care,
The death of each day's life, sore labour's bath,
Balm of hurt minds, great *nature's second course*,^b
Chief nourisher in life's feast, --

Lady M.

What do you mean?

Macb. Still it cried, 'Sleep no more!' to all the
house. 40

'Glamis hath murder'd sleep, and therefore Cawdor
Shall sleep no more; Macbeth shall sleep no more.'

Lady M. Who was it that thus cried? Why,
worthy thane,

You do unbend your noble strength, to think
So *brainsickly*^c of things. (Go, get some water,
And wash this filthy *witness*^d from your hand) 1962
Why did you bring these daggers from the place?
They must lie there go carry them, and smear
The sleepy grooms with blood.

Macb.

I'll go no more:

I am afraid to think what I have done,
Look on 't again I dare not 50

Lady M.

Infirm of purpose!

Give me the daggers. (the sleeping and the dead
Are but as pictures; 'tis the eye of childhood
That fears a painted devil.) If he do bleed,
I'll *gild*^e the faces of the grooms withal;
For it must seem their guilt

[Exit. Knocking within

Macb.

Whence is that knocking?

How is 't with me, when every noise appals^f me?
What hands are here? ha! they pluck out mine eyes.
Will all great *Neptune's*^g ocean wash this blood
Clean from my hand? (No; this my hand will
rather 60

The *multitudinous seas incarnadine*,^h
Making the green one redⁱ)

Re-enter LADY MACBETH.

Lady M My hands are of your colour: but I
shame

^a tangled sleave-silk

^b the second course in nature's daily banquet

^c madly
^die the stains of blood

^e smear with his blood Mark the pun on 'gild' and 'guilt'

^f Roman sea-god

^g make red the measureless seas

^h one uniform red colour

¹ The cares of the day disorder and entangle the skein of floss-silk, which under the influence of sleep is gathered together again into an ordered plait.

To wear a heart so white. [*Knocking within*] I
hear a knocking

At the south entry; *retire we* to our chamber:

^a let us retire

(A little water clears us of this deed

How easy is it, then!) Your constancy

Hath left you unattended." [*Knocking within.*]

^b firmness has
deserted you

Hark! more knocking.

Get on your *night gown*^c, lest occasion call us

^c dressing-gown

And show us to be watchers. *Be not lost*^d

70

^d do not lose
yourself

So poorly in your thoughts.

Macb. ¹To know my deed, 'twere best not know
myself. [*Knocking within.*]

Wake Duncan with thy knocking! I would thou
couldst! [*Exeunt.*]

SCENE III. *The same.*

Enter a Porter.

[*Knocking within.*]

*Porter's
Scene*
Porter. Here 's a knocking, indeed! If a man
were porter of hell-gate, he should have *old*^e turning
the key:—[*Knocking within.*] Knock, knock, knock!
Who 's there, i' the name of Beelzebub? [Here 's a
~~factor~~, that hanged himself *on*^f the expectation of
plenty:] Come in time; have *napkins*^g enough
about you; here you'll sweat for 't. [*Knocking
within.*] Knock, knock! Who 's there, in the other
devil's name? Faith, [here's an *equivocator*^h, that
could swear in both the scales against either scale:]
who committed treason enough for God's sake, yet
could not *equivocate to heaven*ⁱ: O! come in, equivoca-
tor. [*Knocking within.*] Knock, knock, knock!
Who 's there? Faith, here 's an English tailor come
hither, for stealing out of a French *hose*^j: Come in,
tailor, here you may *roast your goose*^k. [*Knocking
within.*] Knock, knock; Never at quiet! What

^e an intensive
particle. Cf.
the colloquial
'high old
time'

^f owing to. See
p. 119

^g handkerchiefs

^h perhaps =
Jesuit. See
Intro. p. vi

ⁱ get to heaven by
equivocation
(duplicitv)

^j breeches

^k heat your
smoothing-

¹ In reply to Lady Macbeth's 'Be not lost,' etc., Macbeth says, in effect:
"I would rather lose myself altogether in my thoughts than be brought back to
the consciousness of what I have done,"

are you? But this place is too cold for hell [I'll
devil-porter^a it no further: I had thought to have
 let in some of all professions, that go the *primrose*^b
 way to the everlasting bonfire. [Knocking within]
Anon, anon^c! I pray you, remember the porter. 22
 [Opens the gate.]

^a be the devil's
 porter
^b bright,
 pleasant
^c coming at
 once¹

Enter MACDUFF and LENNOX

Macd. Was it so late, friend, ere you went to bed,
 That you do lie so late?

Port. Faith, sir, we were carousing till the *second*
cock^d

^d i.e. about
 o'clock

Macd. Is thy master stirring?

Enter MACBETH.

Our knocking has awaked him; here he comes.

Len. Good morrow, noble sir.

Macb. Good morrow, both

Macd. Is the king stirring, worthy thane?

Macb. No; yet

Macd. He did command me to call *timely*^e on
 him; 30

^e early

I have almost slipp'd the hour.

Macb. I'll bring you to him

Macd. I know this is a joyful trouble to you;

But yet 'tis *one*^f

^f i.e. a trouble

Macb. ¹*The labour we delight in physics pain.*

This is the door.

Macd. I'll make so bold to call,

For 'tis my *limited service*.^g

[Exit. ^g appointed duty

Len. Goes the king hence to-day?

Macb. He does: he did appoint so.

RC

Len. [The night has been *unruly*^h, where we lay,

^h boisterous

Our chimneys were blown down, and, as they say,
 Lamentings heard i' the air,] strange screams of
 death, 40

And prophesying with accents terrible
 Of dire *combustion*ⁱ and confused events

ⁱ conflagration,
 social dis-
 turbances

¹ I.e. When our labour is a pleasure to us there is in it that (viz. the delight)
 which counteracts the trouble.

¹New hatch'd^a to the woeful time. The obscure
brood^b ^a newly born
^b the owl

Clamour'd the livelong night. some say, the earth
Was feverous,^c and did shake. ^c affected with
fever or an
ague

Mach. 'Twas a rough night.

Len. My young remembrance cannot parallel
A fellow to it.

Re-enter MACDUFF.

Macd. O horror, horror, horror! Tongue, nor^d ^d double nega-
tive. See p 115
heart

Cannot^d conceive nor name thee!

Mach., Len. What 's the matter?

Macd. Confusion^e now hath made his master-
piece! ^e destruction,
ruin, cf. III.
v. 29.
50

[Most sacrilegious murder hath broke ope^f

²The Lord's anointed temple, and stole^g thence
The life o' the building.] ^f broken into
^g stolen

Mach. What is 't you say? the life?

Len. Mean you his majesty?

Macd. Approach the chamber, and destroy your
sight

With a new Gorgon. do not bid me speak:
See, and then speak yourselves.

[*Exeunt MACBETH and LENNOX*

Awake, awake!

Ring the alarum-bell. Murder, and treason!

Banquo and Donalbain! Malcolm! awake!

Shake off this downy^h sleep, death's counterfeit,ⁱ 60

And look on death itself! up, up, and see

The great doom's image! Malcolm! Banquo!

As from your graves rise up, and walk like sprites,

To countenance^k this horror! Ring the bell

¹, ²

[*Bell rings.*

^h soft, placid
image

ⁱ a picture of the
last judgment

^k be in keeping
with

Enter LADY MACBETH.

Lady M. What 's the business,

³

¹ I.e. A new brood of horrors befitting the dreadful weather.

² The king is at the same time "the Lord's anointed" and "the temple of the living God."

That such a hideous trumpet calls to parley¹
The sleepers of the house? speak, speak!

Macd. O gentle lady,
'Tis not for you to hear what I can speak:
The repetition,^b in a woman's ear,
Would murder as it fell

Enter BANQUO

O Banquo, Banquo, 70
Our royal master's murder'd!

Lady M. Woe, alas!
What, in our house?

Ban *apose* Too cruel anywhere.
Dear Duff, I prithee, contradict thyself,
And say, it is not so

Re-enter MACBETH and LENNOX

Macb. Had I but died an hour before this *chance*,^c
I had lived a blessed time [for, from this instant
There's nothing *serious*^d in mortality: *RC*
All is but toys^e. renown and grace is dead;
The wine of life is drawn, and the mere lees
Is left this *vault*^f to brag of] 80

Enter MALCOLM and DONALBAIN.

Don. What is amiss? *what is wrong?*

Macb. *You are,*^h and do not know 't:
The spring, the head, the fountain of your blood
Is stopp'd, the very source of it is stopp'd.

Macd Your royal father's murdered

Mal. O, by whom?

Len Those of his chamber, as it seem'd, had
done 't:

Their hands and faces were all *covered*ⁱ badged with blood;
So were their daggers, which unwiped we found
Upon their pillows:

They *stared*^j, and were distracted; no man's life
Was to be trusted with them.

Macb. O, yet I do repent me of my *anger*^k
That I did kill them.

Macd. Wherefore did you so?

a conference

are some tidings

and from a child

to tell it

the king has

been there

day of all day

and all the world

left in this way

vaulted over by

the heavens so

is unhappiness

just as when

the wine has

event

important,

weighty, i.e.

there's no

thing worth

living for

trifles

are Sleep. 125

world

been drawing off

remains in the

he you are

amiss

but sleep.

glared

90

RC Macb [Who can be wise, amazed^a, temperate and ^a *confused*
furious,

¹ *Loyal and neutral*, in a moment? No man.]

The *expedition*^b of my violent love

Outrun the pauser reason. Here lay Duncan,

His silver skin *laced*^c with his golden blood,

^c *streaked*

And his *gash'd stabs*^d look'd like a *'breach in nature*

^d *gaping wounds*

For ruin's wasteful entrance : there, the murderers,

Steep'd in the colours of their trade, their daggers

Unmannerly breech'd^e with gore : who could refrain,

^e *indecently clothed*

That had a heart to love, and in that heart 102

Courage to make 's love known ?

Lady M.

Help me hence, ^f *ho !*

Macd. Look to the lady

Mal. [*Aside to DON.*] Why do we hold our
tongues

That most may claim this *argument*^g for ours ?

^g *subject, theme*

DON. [*Aside to MAL.*] What should be spoken

Here, where our *Fate*,^h *hid in an auger-hole*,ⁱ

^h *e. death*

May rush, and seize us ? Let 's away : ³ *our tears*

ⁱ *ambushed in some secret*

Are not yet brew'd.

Mal [*Aside to DON.*] Nor our strong sorrow

Upon the foot of motion.^j

ready to move in action

Ban

Look to the lady : 110

[LADY MACBETH is carried out.]

1 And when we have our *naked frailties*^k hid, [

^k *scantily clad bodies*

That suffer in exposure, let us meet,

And *question*^l this most bloody piece of work, &C

^l

To know it further. [Fears and *scruples*^m shake us :

^m *doubts*

In the great hand of God I stand, and thence,

Against the *undivulged pretence*ⁿ I fight

ⁿ *secret purposes*

Of treasonous malice. >

Macd.

And so do I.

All.

So all.

Macd. Let 's briefly *put on manly readiness*,^o

^o *and prepare for action*

And meet i' the hall together.

¹ Loyal, as a subject of the king's ; neutral, as a judge.

An opening through which death had entered and performed her work of destruction.

³ These words suggest a contrast to the artificial and strained grief of Macbeth

All. Well contented.

[*Exeunt all but MALCOLM and DONALBAIN.*]

Mal What will you do? Let 's not consort with them:

120

To show an unfelt sorrow is an office *d 7.*
Which the false man does easy *T*ll to England

Don. To Ireland, I; our separated fortune
Shall keep us both the safer, where we are,
There 's daggers in men's smiles *1 the near in blood*
The nearer bloody.

Mal. This murderous shaft that 's shot
Hath not yet *lighted^a*; and our safest way
Is to avoid the aim Therefore, to horse;
And let us not be *dainty of^b* leave-taking, *RC*
But shift away *[there 's warrant in^c that theft* 130
Which steals itself when there 's no mercy left.]
[*Exeunt.*]

a reached its mark
b scrupulous about
c excuse, or justification for

SCENE IV. *Outside MACBETH's Castle.*

Enter Ross and an Old Man.

Old M. Threescore and ten I can remember well
Within the *volume^d* of which time I have seen *had* *d course*
Hours dreadful and things strange; but this *sore^e* *e dreadful*
night

Hath *trifled^f* former knowings *f made as trifles in comparison*

Ross. Ah, good father,
Thou seest, the heavens, *as^g* troubled with man's act, *g as if*
Threaten his bloody *stage^h*: by the clock 'tis day, *h = the world*
And yet dark night strangles the *travelling lampⁱ* *sun* *i i.e. the sun*
[Is 't night's predominance, or the day's shame,

That darkness does the face of earth entomb,
When living light should kiss it *1 broad day light*
earth.

¹ The nearer any man (e.g. Macbeth) is in relationship to us, the more prone he will be to commit murder.

² Is it that night's (harmful) influence prevails triumphantly over the day-light, or is it because the day is ashamed to show her light (when such deeds of darkness are being done) that darkness still casts its black shroud over the surface of the earth, at an hour when cheering light should salute it?

Old M.

Even like the deed that's done. (On Tuesday last,
A falcon, tower^{ing} in her pride of place,¹¹
Was by a mousing^c owl hawk'd at^d and kill'd.) R.C.

Ross. And Duncan's horses—a thing most strange
and certain—

Beauteous and swift, the minions^c of their race,
Turn'd wild in nature, broke their stalls, flung out,
Contending 'gainst obedience, as^t they would make
War with mankind.

Old M. 'Tis said, they eat each other.

Ross. They did so, to the amazement of mine
eyes,
That look'd upon 't. Here comes the good Macduff.

Enter MACDUFF.

How goes the world, sir, now?

Macd. Why, see you not? 21

Ross. Is 't known who did this more than bloody
deed?

Macd. Those that Macbeth hath slain.

Ross. Alas, the day!

What good could they pretend^s? Paid.

Macd. They were suborn'd.¹¹

Malcolm, and Donalbain, the king's two sons,
Are stol'n away and fled, which puts upon them
Suspicion of the deed.

Ross. 'Gainst nature still:

Thrifless ambition, that wilt ravin up¹
Thine own life's means! Then 'tis most like
The sovereignty will fall upon Macbeth. is land?

Macd. He is already named, and gone to Scone
To be invested.

Ross. Royal Where is Duncan's body?

Macd. Carried to Colme-kill, previous kings.
The sacred storehouse^k of his predecessors
And guardian of their bones.

Ross. Will you to Scone?

Macd. No, cousin, I'll to Fife. Macduff is the name of Fife.

Ross. Well, I will thither.

a circling aloft
b the highest
point to which
she soars
c mouse-hunting
d attacked on the
wing
e most esteemed
f as if

g arm at
h incited to it

i of l 10 above
j utterly devout

k Containing
tomb

— R.C.

Macd. (Well, may you see things well done there :
adieu !

Lest our old robes sit easier than our new !) *it is safer to be separate from each other.*

Ross. Farewell, father.

Old M. God's benison¹ go with you, and with a blessing
those

40

That would make good of bad, and friends of foes !

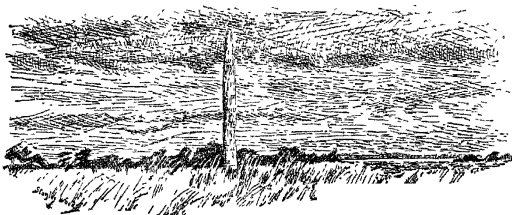
that God be

[Exeunt.]



FORRES.

Walking through the town, about a mile beyond the buildings shown in the sketch, we come to "Sweno's Stone" (see p 32), said to commemorate a victory of the Scots over the Danes at the beginning of the eleventh century.



SWENO'S STONE

This stone is about 20 feet in height and is covered with curious carvings and inscriptions of very ancient date.

ACT III.

SCENE I. *Forres. The Palace. Enter BANQUO.*

R.C. Ban. (Thou hast it now king, Cawdor, Glamis, all,
As the weird women promised, and I fear,
Thou play'dst most foully for't) yet it was said
It should not stand^a in thy posterity, *children.*
But that myself should be the root and father
Of many kings If there come truth from them—
As upon thee, Macbeth, their speeches shine^b—
Why, by the verities^c on thee made good,
May they not be my oracles^d as well,
And set me up in hope? But, hush! no more. *io*
Sennet^e sounded. Enter MACBETH, as king; LADY
MACBETH, as queen; LENNOX, ROSS, Lords,
Ladies, and Attendants.

Macb. Here's our chief guest.

Lady M. If he had been forgotten,
It had been as a gap in our great feast,
And all-thing^f unbecoming. *unworthy*

Macb. To-night we hold a solemn^g supper, sir,
And I'll request your presence.

Ban. Let your highness
Command upon me; to the which my duties
Are with a most indissoluble tie
For ever knit. *R.C.*

Macb. Ride you this afternoon?

Ban. Ay, my good lord.

Macb. We should have else desired your good
advice, *h weighty and happy, or lead-*
Which still hath been both *grave and prosperous,* *20*
issues
Always.

*is not if
any angles
statements with
the stone
remain,
continue*

*b i.e. with the
brightness of
truth*

*c truths
d interpret
heaven's will
for me*

*e flourish of
trumpets*

*f altogether
g ceremonious*

In this day's council; but we'll take to-morrow.
Is 't far you ride?

Ban. As far, my lord, as will fill up the time
'Twixt this and supper: go not my horse *the*
better,^a

a better than usual

I must become a borrower of the night
For a dark hour or twain.

Mach.

Fail not our feast.

Ban. My lord, I will not.

Mach. We hear our *bloody*^b cousins *are bestow'd*^c
In England and in Ireland, not confessing
Their cruel parricide, filling their hearers

30

*b murderous
c have estab-
lished them-
selves*

With strange invention: but of that to-morrow,
When therewithal we shall have *cause of state*^d

Craving us jointly. Hie you to horse adieu, *keep it*
Till you return at night. Goes Fleance with you?

*d state affairs
get on*

Ban. Ay, my good lord: our *time* does call
upon 's.

occasion.

Mach. I wish your horses swift and sure of foot; c
And so I do commend you to their backs.

verdict

Farewell.

[Exit BANQUO.]

Let every man be master of his time

40

Till seven at night: to make society

The sweeter welcome, we will keep ourself

Till supper time alone: *while*^e then, God be with
you!

e till

[Exit all but MACBETH and an Attendant.]

Sirrah,^f a word with you: Attend those men
Our pleasure?

f see G

Atten. They are, my lord, without the palace
gate.

Mach. Bring them before us. [Exit Attendant.]

imp

To be *thus*^g is nothing; *imp*
But to be safely *thus*.^h Our fears in Banquo
Stick deep; and in his royalty of nature *kingly*
Reigns that which *would*ⁱ be fear'd: 'tis much he
dares,

*g i.e. crowned
h so. something
like: 'that is
the thing'
i requires to*

50

And, to that dauntless temper of his mind,
He hath a *wisdom*^j that doth guide his valour
To act in safety. [There is none but he

Q.C.

Whose *being*^a I do fear: and under him
My Genius^b is rebuked ^{as it is said}.
 Mark Antony's was by Cæsar. He chid the sisters,
 When first they put the name of king upon me,
 And bade them speak to him: then, *prophet-like*,
 They hail'd him father to a line of kings
 Upon my head they placed a fruitless crown,
 And put a barren sceptre in my *gripe*,^d
 Thence to be wrench'd with an *unlineal* hand,
 No son of mine succeeding. If 't be so,
 For Banquo's issue have *I fil'd*^e my mind;
 For them the gracious Duncan have I murder'd;
 Put *rancours*^f in the vessel of my peace,
 Only for them; and mine *eternal jewel*^g
 Given to the common enemy of man ^{devil temptation}.
 To make them kings, the seed of Banquo kings:
 Rather than so, come, fate, into the list,
 And champion me to the utterance! Who's there? 70

Re-enter Attendant with two Murderers.

Now, go to the door, and stay there till we call.

[Exit Attendant.]

Was it not yesterday we spoke together?

1 Mur. It was, so please your highness.

Macb.

Well then, now

'Have you consider'd of my speeches? Know,
 That it was he, in the times past, *which*^h held you
 So under fortune, *which*ⁱ you thought had been
 Our innocent self. This I *made good*^k to you ^{explained}.
 In our last conference, *pass'd in probation with*^l you
 How you were *borne in hand*,^m how *cross'd*,ⁿ the
 instruments, 80
 Who wrought with them, and all things else, that
 might

To half a soul and to a notion crazed

Say, 'Thus did Banquo.'

1 Mur.

You made it known to us.

Macb. I did so, and went further, *which*^o is now
 Our point of second meeting. Do you find

a existence

b my demon,
 almost = my
 conscience

c spoken con-
 temptuously

d grasp

e = not here-
 dinary

f defiled, tainted

g malice, hatred

h immortal soul

i challenge me to
 fight to the
 death

j who

k plainly showed

l proved clearly
 to

m as we say,
 'taken in'

n thwarted

and this—the
 other topic

1 "Made myself live at discord with myself" (SCHMIDT).

Your patience so predominant in your nature,
That you can let this go? *[Are you so gospell'd*
*To*¹ pray for this good^b man and for his issue,
Whose heavy hand hath bow'd you to the grave
And beggar'd yours for ever? *JRC*

¹ Mur. We are men,¹ my hege. 90

Macb. Ay, in the catalogue^d ye go for men;
As hounds, and greyhounds, mongrels, spaniels,
curs,

¹ *Shoughs, water-rugs, and demi-wolves, are cleft^e*
All by the name of dogs. the valued file^f
Distinguishes the swift, the slow, the subtle,
The housekeeper,^g the hunter, every one
According to the gift which bounteous nature
Hath in him closed,^h whereby he does receive
Particular addition,ⁱ from the bill^j

That writes them all alike: and so of men.

Now, if you have a station^k in the file,
Not ^l the worst rank^l of manhood, say 't;
And I will put that business in your bosoms^m
Whose execution takes your enemy off,
Grapples you to the heart and love of us,
² *Who wear our health but sickly in his life,*
Which ⁿ his death were perfect.

² Mur.

[I am one, my hege,
Whom the vile blows and buffets of the world
Have so incensed, that I am reckless what
I do to spite the world.]

¹ Mur.

And I another, *driven* 110
So weary with disasters, tugg'd with fortune,
That I would set my life on any chance,
To mend it or be rid on 't.

Macb.

Both of you

Know Banquo was your enemy.

Mur.

True, my lord.

Macb. So is he mine; and in such bloody
distance,^o

^a do you so act
up to the pre-
cepts of the
gospel as to
^b spoken ironi-
cally
^c human
^d general list, i.e.
in common
parlance
^e called
^f list, showing
values or
prices
^g watch-dog
^h enclosed,
included
ⁱ title
^j i.e. the general
catalogue
^k any position
^l grade
^m power

ⁿ on, or with

health = life?
Bango.
sickly = unhappy

^o is such a dan-
gerous enemy

¹ A shough (pron shök) is a dog with long hair or shag, a water-rug is a rough-haired poodle, a demi-wolf is a cross between a dog and a wolf.

² I.e. Whose health is imperfect, or threatened, as long as he lives.

That every minute of his *being^a thrusts*
Against my new^b st of life^b: and though I could
 With barefaced power sweep him from my sight,
¹*And bid my will avouch it*, yet I must not—
 For^c certain friends that are both his and mine, 120 ^c *on account of*
 Whose loves I may not drop—but *waul^d* his fall
 Who^e I myself struck down and thence it is,
 That I to your assistance do make love,
 Masking the business from the common eye
 For sundry weighty reasons.

2 Mur. We shall, my lord,

Perform what you command us.

1 Mur. Though our lives——

Macb Your *spirits^f* shine through you. Within ^f *courage*
 this hour at most,

I will advise you where to plant yourselves,
²*Acquaint you with the perfect spy o' the time*,
 The moment on 't; for 't must be done to-night, 130
 And *something^g* from the palace; *always thought^h*
 That I require a *clearnessⁱ*: and with him,—
 To leave no *rubs nor botches^j* in the work—
 Fleance his son, that keeps him company,
 Whose absence is no less *material^k* to me
 Than is his father's, must embrace the fate
 Of that dark hour. *Resolve yourselves^l* apart;
 I'll come to you anon.

2 Mur. We are *resolved^m*, my lord.

Macb. I'll call upon you straight: abide within.

[*Exeunt Murderers.*]

It is concluded: (Banquo, thy soul's flight, 140
 If it find heaven, must find it out to-night.) [*Exit.*]

¹ Make my will my (sufficient) reason or justification for it.

² Tell you exactly all the circumstances so far as observation can gain a knowledge of them.

SCENE II. *The same Another Room.*

Enter LADY MACBETH *and a Servant.*

Lady M. Is Banquo gone from court?

Serv. Ay, madam, but returns again to-night.

Lady M. Say to the king, I would attend his leisure

For a few words.

Serv. Madam, I will.

Lady M. [Naught's had, all's spent.

Where our desire is got without content¹.

'Tis safer to be that which we destroy

Than by destruction dwell in doubtful joy.]

Enter MACBETH.

How now, my lord? why do you keep alone,

Of sorriest^b fancies your companions making;

Using those thoughts which should indeed have died

With them they think on? (Things without all remedy

Should be without regard^c) what's done, is done.

* Mach. (We have scotch'd^d the snake, not kill'd it:

She'll close^e and be herself, whilst our poor^f malice Remains in danger of her former tooth.)

But let the frame of things disjoint,^g both the worlds suffer,

Ere we will eat our meal in fear, and sleep

In the affliction of these terrible dreams

That shake us nightly; Better be with the dead,

'Whom we, to gain our peace, have sent to peace, 20

'Than on the torture of the mind^h to lie

In restless ecstasy.ⁱ] Duncan is in his grave;

'After life's fitful fever^j he sleeps well;

Treason has done his worst: nor steel, nor poison,

Malice domestic,^k foreign levy,^l nothing,

Can touch him further.

Lady M. Come on;

Gentle, my lord, sleek o'er^m your rugged looks;

Be bright and jovial among your guests to-night.

nothing.

a contentment,
peace of mind

note the page 6 200.

b saddest. Cf II.
ii. 20

c = should not
be regarded, or
thought of

d slightly
wounded

e heal up

f feeble, useless

g fabric of the
world fall to
pieces

h with our minds
upon the rack

i unceasing
agony

j feverish agita-
tion

k i.e. treason at
home

l forces

m smooth

Macb. So shall I, love, and so, I pray, be you :
 Let your remembrance^a apply to Banquo ;
 'Present him eminence, both with eye and tongue '
 Unsafe^b the while that we
 Must ²lave our honours in these fluttering streams,
 And make our faces *visards* to^c our hearts, *my mask*
 Disguising what they are.

Lady M.

disturbing the mind You must leave this. *you are at hand*
Macb. O, full of scorpions^d is my mind, dear wife !
 Thou know'st that Banquo, and his Fleance, lives.

Lady M. But *in them nature's copy 's not eterne.*^d

Macb There 's comfort yet ; they are assailable ,
 Then be thou jocund^e : ere the bat hath flown 40
 His cloister'd flight, ere to black Hecate's sum-
 mons

The *shard-borne beetle*^e with his drowsy hums
 Hath rung night's yawning peal, there shall be done
 A deed of dreadful note.

Lady M.

What 's to be done ?

Macb Be innocent of the knowledge, dearest
 chuck,

Till thou applaud the deed. (Come, *seeling*^f night,
Scarf up^g the tender eye of pitiful day, *Re -*
 And with thy bloody and invisible hand
 Cancel and tear to pieces that great bond^h
 Which keeps me pale !) Light thickens ; and the
 crow 50

Makes wing to the *rooky*ⁱ wood ;
 Good things of day begin to droop and drowse :
 Whiles night's *black agents*^j to their preys do rouse.
 Thou marvell'st at my words , but hold thee still :
 Things bad begun make strong themselves by ill.
 So, prithee, go with me. *[Exeunt.]*

^a reminder. Cf
 l. 28

^b we being un-
 safe

^c masks to con-
 ceal

^d their tenure of
 life is not
 permanent

^e beetle with its
 scaly wings

^f i. e. that closes
 the eye-lids
 g blind-fold

^h bond by which
 Banquo holds
 his life. See l. 38

ⁱ haunted by
 rooks

^j e g bats,
 wolves, man-
 derers

^k rise

¹ Pay court to him as a most distinguished guest.

² Keep our dignities clear from suspicion (or from the consequences which may result from suspicion) by means of flattery.

SCENE III. *A Park near the Palace*

Enter three Murderers.

1 Mur. But who did bid thee join with us?

3 Mur. Macbeth.

2 Mur. *He needs not our mistrust,*^a *1 We need not*
since he *distrust him*
delivers

Our offices^b *b reports our*
and what we have to do *duties*
To the direction just *c exactly as we*

1 Mur. Then stand with us.

The west yet glimmers with some streaks of day *d were in-*

Now spurs the *lated*^d traveller apace *structed*

To gain the *timely*^e inn, and near approaches *d belated*

The subject of our watch. *e welcome*

3 Mur. Hark! I hear horses.

Ban [*Within.*] Give us a light there, ho!

2 Mur. Then 'tis he: the rest

That are *within the note of expectation*,^f 10 *t on the list of*

Already are i' the court. *expected*

1 Mur His horses go about *g round*

3 Mur Almost a mile: but he does usually,

So all men do, from hence to the palace gate

Make it their walk.

Enter BANQUO, and FLEANCE with a torch.

2 Mur A light, a light!

3 Mur. 'Tis he.

1 Mur. *Stand to 't* *h keep firm*

Ban. It will be rain to-night.

1 Mur. Let it come down.

[*They set upon BANQUO.*]

Ban. O, treachery! Fly, good Fleance, fly, fly,
fly!

Thou mayst revenge. O slave!

[*Dies. FLEANCE escapes.*]

3 Mur. Who did strike out the light? *groan*

1 Mur. Was 't not the way? 20

3 Mur. There 's but one down; the son is fled.

2 Mur. We have lost

Best half of our affair.

1 Mur. Well, let 's away, and say how much is done. ✓ [Exeunt]

Banquet.

SCENE IV. *Hall in the Palace.*

A Banquet prepared. Enter MACBETH, LADY MACBETH, ROSS, LENNOX, Lords and Attendants.

Macb. You know your own degrees,^a sit down

¹at first

And last the hearty welcome.

Lords. Thanks to your majesty.

Macb. Ourself will mingle with society

And play the humble host.

Our hostess keeps her state,^b but in best time,^c

We will require her^d welcome.

Lady M. Pronounce it for me, sir, to all our friends;

For my heart speaks they are welcome.

a ranks, hence positions at table

b chair of state
c at the proper time
d call upon her to bid you

First Murderer appears at the door.

Macb See, they encounter^e thee with their hearts' thanks.

e reply to (by their actions)

Both sides are even: here I'll sit i' the midst: 10

Be large^f in mirth, anon, we'll drink a measure

The table round. [Approaching the door] There 's blood upon thy face.

f free, unconstrained

Mur. 'Tis Banquo's, then.

Macb. 'Tis better thee without^g than he within.

Is he despatch'd?

g outside (the door)

Mur. My lord, his throat is cut; that I did for him.

Macb. Thou art the best o' the cut-throats; yet he 's good,

That did the like for Fleance: if thou didst it,

Thou art the nonpareil.^h

h unmatched
hast not thy equal

In the first place and in the last place, hence, once for all,

Mur. Most royal sir,
Fleance is 'scaped.

Mach. [Aside.] Then comes my fit again: I had
else been perfect, *secure*

Whole^a as the marble, founded as the rock,

¹As broad and general as the casing air:

But now, I ²am cabin'd, cribb'd, confined, bound in

To saucy^b doubts and fears;—But Banquo's safe?

Mur. Ay, my good lord—safe in a ditch he bides,

With twenty trench'd^c gashes on his head,

The least a death to nature.

Mach. Thanks for that.

[Aside.] There the grown serpent lies; the worm^d
that's fled

Hath nature that in time will venom breed,

No teeth for the present—Get thee gone to-morrow

We'll hear ourselves^e again. [Exit Murderer]

Lady M.

[My royal lord,

You do not give the cheer.^f ³The feast is sold

That is not often vouch'd, while 'tis a-making,

'Tis given with welcome^g to feed were best at home

From thence the sauce to meat is ceremony;

Meeting were bare without it.

Mach. Sweet remembrancer!

Now, good digestion wait on appetite,

And health on both!

Len May 't please your highness sit?

[Enter the Ghost of BANQUO, and sits in MACBETH's
place.]

Mach. ⁴Here had we now our country's honour
roof'd,

40

¹ As absolutely free and unrestrained as is the surrounding air.

² These expressions are nearly, but not quite, synonymous, each being a rather stronger word than the preceding, e.g. imprisoned, caged, bound in, enslaved to.

³ A feast is no better than a meal that is had for payment if it is not often asserted, during its progress, that the guests are heartily welcome. Mere feeding is best done at home; away from home, some forms of ceremony are required to give zest to the banquet. If these forms be absent, friends might as well not meet together at all.

⁴ We should now have under this roof all the distinguished persons who are an honour to our country.

Were the *graced*^a person of our Banquo present,
 Who may I rather *challenge*^b for^c unkindness
 Than pity for *mischance*!

Ross

His absence, sir,

Lays blame upon his promise. Please 't your
 highness

To *grace*^d us with your royal company?

Macb. The table's full.

Len.

Here is a place reserved, sir

Macb. Where?

Len. Here, my good lord. What is 't that *moves*^e
 your highness?

Macb. Which of you have done this?

Lords. What, my good lord?

Macb. ~~Thou canst not say I did it: never shake~~^f
 Thy *gory* ~~locks~~ *looks* at me. *harry*

Ross. Gentlemen, rise: his highness is not well.

Lady M. Sit, worthy friends: my lord is often
 thus,

And hath been from his youth: pray you, keep
 seat;

The fit is momentary: *upon a thought*^g

He will again be well: if much you *note*^h him,

You shall offend him, and extend his passion:

Feed, and regard him not. Are you a man?

Macb. Ay, and a bold one, that dare look on
 that

Which might appal the devil

Lady M. O *proper stuff*ⁱ!

60

This is *the very*^j painting of your fear:

This is the air-drawn dagger which, you said,

Led you to Duncan. [O, these *flaws*^k and starts,

Impostors to true fear, would well become

A woman's story at a winter's fire,

Authorised by her grandam.] Shame itself!

Why do you make such faces? When all's done,

You look but on a stool. *You are looking to an empty chair.*

Macb. Prithee, see there! behold! look! lo! how
 say you?

Why, what care I? [If thou canst not, speak
 too.

70

^a gracious

^b whom I hope

I may rather

accuse of

^c on account of

any accident

^e in a trice

^f notice

^g a fine tale

^h merely the

ⁱ gusts (of fear)

^j compared with

If *charnel-houses*,^a and our graves, must send
Those that we bury back, *our monuments*
Shall be the maus of kites,^b *wild birds* [Ghost vanishes.]

Lady M. What, quite unmann'd in folly?

Macb. If I stand here, I saw him.

Lady M. Fie, for shame!

Macb. Blood hath been shed ere now, i' the olden
time,

Ere human statute *purged the gentle weak* ;
Ay, and since too, murders have been perform'd
Too terrible for the ear. the time has been,
That, when the brains were out, the man would die,
And there an end ; but now they rise again, 81
With *twenty mortal murders*^d on their crowns,
And push us from our stools : this is more strange
Than such a murder is.

Lady M. My worthy lord,
Your noble friends do *lack*^e you.

Macb. I do forget.
Do not muse at me, my most worthy friends,
I have a strange *infirmity*, which is nothing *a* *kind* .
To those that know me. Come, love and health to
all,

Then I'll sit down. Give me some wine ; fill full.
I drink to the general joy o' the whole table, 90
And to our dear friend *Banquo*, whom we miss ;
'Would he were here ! to all and him we thirst,
And *all*^f to all.

Lords. Our duties, and the pledge.

get out Re-enter Ghost.

Macb. *Avaunt*^g ! and quit my sight ! Let the earth
hide thee ! *flashes*^h
Thy bones are marrowless, thy blood is cold :
Thou hast no *speculation*ⁱ in those eyes *intelligence*
Which thou dost glare with.

Lady M. Think of this, good peers,
But as a thing of custom : 'tis *no other*^j ;
Only it spoils the pleasure of the time.

Macb. [What man dare, I dare *face* . 100
Approach thou like the rugged Russian bear,

^a tombs

^b we shall be food
for the stom-
achs of kites
which will
become our
monuments

^c purified society
and made it
gentle

^d fatal wounds
Of l. 27

^e miss

desire

^f all good wishes

^g away !

^h power of sight

^j nothing else

The arm'd^a rhinoceros, or the Hyrcan tiger;
 Take any shape but that, and my firm nerves^b
 Shall never tremble; or, be alive again,
 And dare^c me to the desert with thy sword, *in - gh - it*
¹If trembling I inhabit then, protest^d me *Be angry*
 The baby of a girl. Hence, horrible shadow!
 Unreal mockery, hence! [*Ghost vanishes*]
 Why, so, being gone, |

I am a man again. Pray you, sit still.

Lady M. You have displaced^e the mirth, broke the
 good meeting 110
 With most admired^f disorder.

Mach. Can such things be,
 And overcome^g us like a summer's cloud,
 Without our special wonder? ²You make me
 strange

Even to the disposition that I owe,^h
 When now I think you can behold such sights,
 And keep the natural ruby of your cheeks,
 When mine is blanch'd with fear

Ross. What sights, my lord?

Lady M. I pray you, speak not; he grows worse
 and worse;

Question enrages him: At once, good night:

Stand not uponⁱ the order of your going 120 ¹Be not particular about

But go at once.

Len. Good night; and better health
 Attend his majesty!

Lady M. A kind good night to all!

[*Exeunt all but MACBETH and LADY MACBETH.*

the murder of any body
 Macb. It will have blood: they say blood will
 have blood:

Stones have been known to move, and trees to
 speak; J

¹ If I then remain trembling, taking 'inhabit' = dwell, remain, or, If I then put on a trembling, taking 'inhabit' = to take as a habit (whether a costume or a custom).

² You make me a stranger to (hence, wonder at) my own nature. I.e. You make me regard my own nature as abnormal.

¹ *Augures and understood relations have*

By maggot-pies^a and choughs^b and rooks brought forth ^{a magpies}
The secret'st man of blood What is the night? ^{b jackdaws}

Lady M. Almost at odds with morning, which
 is which.

Macb. How say'st thou, that Macduff denies his
 person

At our great bidding?

Lady M. ~~not he~~ Did you send to him, sir? 130

Macb. I hear it by the way; but I will send.

There's not a one of them but in his house

I keep a servant *fee'd*.^c I will^d to-morrow,

And betimes I will, to the weird sisters.

More shall they speak; for now I am bent to know,

By the worst means, the worst.^e *For mine own*

good^f

All causes shall give way: I am^g in blood

Stepp'd in so far that, should I wade no more,

Returning were as tedious *as go o'er*.^h

Strange things I have in head that will to hand, 140

Which must be acted ere they may be scann'd.

Lady M. You lack the season ofⁱ all natures, sleep.

Macb. Come, we'll to sleep. ² *My strange and*

self-abuse

Is the initiate fear, that wants hard use.

We are yet but young in deed.

[*Exeunt.*]

^c in my pay
^d sc go

^e sc news
^f to my interests
^g = have

^h as to go on to
 the end

= that which
 preserves

¹ The science of divination ('Augures') and a proper understanding of the relation existing between signs and the events they refer to ('understood relations') have, by means of magpies, jackdaws and rooks, brought to light murderers whose deeds have been done with the utmost secrecy.

² The strange manner in which I have allowed myself to be deceived is the result of fear such as is felt by a beginner in crime, whose qualms will pass away as he becomes hardened in wickedness by practice.

SCENE V. A Heath.

Thunder. Enter the three Witches, meeting

HECATE.

1 Witch. Why, how now, Hecate! you look
angrily.Hec. Have I not reason, *beldams*^a as you are,
Saucy and overbold? How did you dare
To trade and traffic with Macbeth^a hags. See Gl.In riddles and affairs of death,
And I, the mistress of your charms,The ~~close contriver~~^b of all harms,^b secret schemesWas never call'd to bear my part,
Or show the glory of our art?And, *which*^c is worse, all you have done10 ^c whatHath been but for a *wayward son*,^d^d i.e. Macbeth.
not FleanceSpiteful and wrathful; who, as others do,
Loves for his own ends, not for you.

But make amends now: get you gone,

And at the pit of *Acheron*^e^e here = some
gloomy spot.
See p 134Meet me i' the morning: thither he
Will come to know his destiny.

Your vessels and your spells provide,

Your charms and every thing beside.

I am for the air; this night I'll spend

20

Unto a dismal and a fatal end:

Great business must be wrought ere noon:

Upon the corner of the noon

There hangs a ~~vaporous drop~~^{nowhere} *full of power* *profound*^f;^f a low-hanging
drop of vapour

I'll catch it ere it come to ground:

^g artsAnd that, distill'd by magic sleights,^gShall raise such *artificial*^h sprites^h = broughtAs, by the strength of their *illusion*,ⁱ

forth by art

Shall draw him on to his *confusion*.^jⁱ deceptive ap-
pearance
^j destruction

[He shall spurn fate, scorn death, and bear]

30

His hopes 'bove wisdom, grace, and fear:

And you all know, *security*^k^k over-confidence,
carelessness

Is mortals' chiefest enemy.]

[*Music and a Song, within*: "Come away, come
away," etc.]

Hark! I am call'd: my little spirit,^{a, see,}
Sits in a foggy cloud, and stays for me. [Exit.]

^a familiar, see
Note I 1. 8

1 Witch. Come, let's make haste, she'll soon be
back again [Exeunt]

SCENE VI. Forres. The Palace.

Enter LENNOX and another Lord.

Len. My former speeches have but hit your
thoughts,

Which can interpret further^b: only, I say,
Things have been strangely borne.^c [The gracious
Duncan

^b suggest other
instances
^c carried on

Was pitied of Macbeth: marry, he *was dead*^d:
And the right-vaillant Banquo walk'd too late;
Whom, you may say, if 't please you, Fleance kill'd,
For Fleance fled } men must not walk too late.

^d i.e. when Mac-
beth pitied
him

Who cannot want the thought,^e how monstrous^f

^e = Can any one
help thinking

It was for Malcolm and for Donalbain

To kill their gracious father? damnéd fact^g!

10

^f inhuman
^g deed, crime.
L. factum

How it did grieve Macbeth! did he not straight,

In pious rage, the two delinquents tear,

That were the slaves of drunk and thralls^h of sleep?

^h = slaves

Was not that nobly done? Ay, and wisely too,

For 'twould have anger'd any heart alive

To hear the men deny 't. So that, I say,

He has borneⁱ all things well: and I do think,

ⁱ managed

That, had he Duncan's sons under his key,—

As, an 't please heaven, he shall *not*,—they should find

^j so have

What 'twere to kill a father; so should Fleance. 20

But, peace! for *from broad words*,^k and 'cause he fail'd

^k on account of
some free
speaking

His presence at the tyrant's feast, I hear

Macduff lives in disgrace: sir, can you tell

Where he bestows himself?

Lord

The son of Duncan

From whom this tyrant holds the due of birth,^l

^l is keeping his
rightful
inheritance

Lives in the English court, and is received

Of the most pious Edward^m with such grace

^m i.e. the
Confessor

That the malevolenceⁿ of fortune nothing

Takes from his high respect: thither Macduff

ⁿ enemy

Is gone to pray the holy king, upon^o his aid

30

^o to come to

To wake^a Northumberland and warlike Siward;
 That, by help of these, with Him above
 To ratify the work, we may again
 Give to our tables meat, sleep to our nights,
 Free from our feasts and banquets bloody knives,
 Do faithful^b homage and receive free honours^c:
 All which we pine for now: and this report
 Hath so exasperate the king, that he
 Prepares for some attempt of war.

Len. Sent he to Macduff?

Lord. [He did: and with an absolute 'Sir,
 not I,'

40

The cloudy^d messenger turns me^e his back,
 And hums, as who should say, 'You'll rue the time
 That clogs^f me with this answer.' *[Exit.]*

Len. And that well might

Advise him to a caution, to hold what distance
 His wisdom can provide. Some holy angel
 Fly to the court of England, and unfold
 His message ere he come, that a swift blessing
 May soon return to this our suffering country^g
 Under a hand accursed!

Lord. I'll send my prayers with him.

[*Exeunt.*]

^a rouse

^b legitimate (i.e.
to the rightful
king)

^c the honours
due to free
men

^d sullen

^e ethic dat. See
p. 120

^f burdens

^g country
suffering

ACT IV.

SCENE I. *A Cavern. In the middle a boiling
 Cauldron.*

Thunder. Enter the three Witches.

1 Witch. Thrice the brinded^h cat hath mew'd.

2 Witch. Thrice and onceⁱ the hedge-pig^j whined.

3 Witch. Harpier cries, 'Tis time, 'tis time.'

1 Witch. Round about the cauldron go;

In the poison'd entrails throw. *poisonous contents
 & various things*

Toad, that under cold^k stone
 Days and nights has thirty-one

Sweeter^d venom, sleeping got,

Boil thou first i' the charmed pot.

^h brindled, i.e.,
marked like a
tiger

ⁱ observe the odd
numbers

^j hog

^k dissyllable

^l 1/2

¹ exuded



RELICS OF GREAT BIRNAM WOOD.

All. *Double, double^a toil and trouble:*
Fire burn and cauldron bubble.

Witch. *Fillet^b of a fenny snake,*

In the cauldron boil and bake;

Eye of newt and toe of frog,

Wool^c of bat and tongue of dog,

Adder's fork and *blind-worm's^d sting,*

Lizard's leg and *howlet's^e wing,*

For a charm of powerful trouble,

Like a hell-broth boil and bubble.

All. *Double, double toil and trouble;*
Fire burn and cauldron bubble.

3 Witch. *Scale of dragon, tooth of wolf,*
Witches' mummy,^f maw and gulf^g
Of the ravin'd^h salt-sea shark,

10 *a Let us double*

b slice

c down, soft

feathers

d slow-worm

e owl. See Gl.

20

owl

f dried carcase

g stomach and

h ravenous

Root of hemlock digg'd i' the dark,
 Liver of blaspheming Jew
 Gall of goat, and slips of yew ^{branches}
 Sliver'd^a in the moon's eclipse,
 Nose of Turk, and Tartar's lips,
 Finger of birth-strangled babe ^{killed}
 Ditch-deliver'd by a diab,^b
 Make the gruel thick and slab:^c
 Add thereto a tiger's chaudron,^d
 For the ingredients of our cauldron.

All. (Double, double toil and trouble;
 Fire burn and cauldron bubble.)

2 Witch. Cool it with a baboon's blood,
 Then the charm is firm and good. ✓

Enter HECATE to the other three Witches.

Hec. O, well done! I ^{admire} commend your pains;
 And every one shall share i' the gains.

And now about the cauldron sing,
 Like elyes and fairies in a ring,
 ✓ Enchanting all that you put in.

[*Music and a Song, "Black spirits," etc.*

HECATE retires.

2 Witch. By the pricking of my thumbs,
 Something wicked this way comes. [Knocking
 Open, locks,
 Whoever knocks!

Enter MACBETH.

Macb. How now, you secret, black, and mid-
 night hags!
 What is 't you do?

All. A deed without a name. ^{by you}

Macb. I ^{obk} conjure you, by that which you profess,
 Howe'er you come to know it, answer me:
 Though you untie the winds, and let them fight
 Against the churches; though the yesty^e waves^f
 Confound^g and swallow navigation^h up;
 Though bladedⁱ corn be lodged,^j and trees blown down,
 Though castles topple on their warders' heads,
 Though palaces, and pyramids do slope

a *stripped off*

30

b *woman of loose
character*

c *slimy*
d *entrails*

40

e *foaming, seeth-
ing*

f *destroy*

g *abstract for
concrete*

h *corn in the
blade = unripe*

i *laid low or flat*

Their heads to their foundations, (though the treasure
 Of nature's germens^a tumble all together,) RC

Even till destruction sicken : answer me

60

^a *germs, buds or shoots*

To what I ask you.

I Witch. Speak.

2 Witch. Demand.

3 Witch. We'll answer.

Witch. Say, if thou'dst rather hear it from our mouths.

Or from our masters?

Macb. Call 'em; let me see 'em.

x Witch. Pour in sow's blood, that hath eaten

Her nine farrow^b; grease that's sweaten^c nine young^a
From the murderer's gibbet throw^a hangman's flies^b
Into the flame.

All. Come, high or low :

Thyself and office deftly show!

Thunder. First Apparition: an armed Head ^d

^d symbolical of
Macbeth him-
self See V
viii 53

Macb. Tell me, thou unknown power,—

I Witch. He knows thy thought:

Hear his speech, but say thou nought. *nothing* 70

1 App. Macbeth! Macbeth! Macbeth! beware

Macduff ;

Beware the thane of Fife. Dismiss me: enough,
[Descends.]

Macb. Whate'er thou art, for thy good caution
thanks: *Exit*

Thou hast *harp'd*^{de} my fear aright. But one word *^* *touched*
more.—

Witch. He will not be commanded. Here's
another.

More potent than the first. *Powerful*

Thunder. Second Apparition: a bloody Child.^f

^f symbolising
Macduff. See
V. vii, 15

2 App. Macbeth! Macbeth! Macbeth!

Macb. Had I three ears, I'd hear thee.

¹ Though the precious seeds (or elements) from which all life springs be hopelessly destroyed, so that even destruction itself grows weary of its work.

2 App. Be bloody, bold, and resolute; laugh to scorn
The power of man, for none of woman born
Shall harm Macbeth. [Descends.]

ignore

Mach. Then live, Macduff: what need I fear of thee?

¹But yet I'll make assurance double sure,
And take a bond^a of fate: thou shalt not live;
That I may tell pale-hearted fear it lies,
And sleep in spite of thunder.) *fear or danger* RC

^apledge, security
^bfrom

Thunder. Third Apparition: a Child crowned,^c
with a tree in his hand.

^crepresenting
the future
king Malcolm

What is this,
That rises like the issue^d of a king,
And wears upon his baby-brow the round
And top^e of sovereignty?

^doffspring

All. Listen, but speak not to 't.

^ecrown and its
ornaments *to*

3 App. Be lion-mettled, proud, and take no care ^{courage} go
Who chafes, who frets,^f or where conspirers are:
Macbeth shall never vanquish'd be, until ^{defeated}
Great Birnam Wood to high Dunsinane hill
Shall come against him. ✓ [Descends.]

Mach. That will never be:
Who can impress^g the forest, bid the tree
Unfix his earth-bound root? Sweet bodements^h!
good!

^gpress into ser-
vice, enrol by
force
^hpredictions

Rebellion's head, rise never, till the wood
Of Birnam rise, and our high-placed Macbeth
Shall live the lease of nature,ⁱ pay his breath^j
To time and mortal custom. Yet my heart
Throbs to know one thing: tell me, if your art
Can tell so much: shall Banquo's issue ever
Reign in this kingdom?

ⁱnatural terms
of years
^jlife

All. Seek to know no more.

Mach I will be satisfied: deny me this,

¹The sense is: "I have been assured that none of woman born shall harm me. Therefore I need fear no man. But I will not let this assurance suffice. In order that I may be doubly secured I will make fate (or destiny) give me a bond (which is stronger than an assurance)."

The murder of Macduff would be a security taken from fate pledging the fulfilment of its assurance.

And an eternal curse fall on you! Let me know.
Why sinks that cauldron? and what noise is this?

[*Hautboys.*

1 Witch. Show!

2 Witch. Show!

3 Witch. Show!

All. Show his eyes, and grieve his heart; 110
Come like shadows, so depart!

*A show^a of eight Kings,^b the last with a glass^c in his
hand; BANQUO'S Ghost following.*

Macb. Thou art too like the spirit of Banquo;
down!

Thy crown does *sear^c* mine eye-balls. And thy
hair,

Thou other *gold-bound^d* brow, is like the first.

A third is like the former. *Filthy hags!* ^{Why do you show me this?}

Why do you show me this? A fourth! *Start,^e*
eyes!

What! will the line stretch out to the *crack of*
doom^f?

Another yet! A seventh! (I'll see no more:

And yet the eighth appears, who bears a *glass,^g*

Which shows me many more; and some I see, 120

¹That two-fold balls and treble sceptres carry^h ^{Pl}

Horrible sight! Now I see 'tis true;

For the *blood-bolter'd* Banquo^h smiles upon me,

And points at them for his. [*Apparitions vanish.*

What! is this so?

1 Witch. Ay, sir, all this is so: but why
Stands Macbeth thus amazedly?

Come, sisters, cheer we up his sprites, ^{Myself}

And show the *best of our delightsⁱ*:

I'll charm the air to give a sound,

While you perform your antic round,

130

^a procession

^b Scotch kings,
ancestors of
James I, King
of England

^c burn, scorch

^d crowned

^e leap from your
sockets

^f judgment-day

^g mirror

^h Banquo with
his hair mat-
ted with thick
blood

ⁱ our best diver-
sions or games

¹The "two-fold balls" refer to King James' double coronation, first at Stirling, and afterwards at Westminster. The "treble sceptres" symbolise the three kingdoms of England and Wales, Scotland and Ireland (or possibly Great Britain, France and Ireland).

That this great king may kindly say,
Our duties did his welcome pay.^a

^a We have given
him a respect-
ful welcome

[*Music. The Witches dance, and then vanish,*
with HECATE

Macb. Where are they? Gone? Let this pei-
nful^b *macrous* hour

^b dreadfully

Stand aye accus'd in the calendar!
Come in, without there!

Enter LENNOX.

Len. What 's your grace's will?

Macb. Saw you the weird sisters?

Len. No, my lord.

Macb. Came they not by you?

Len. No indeed, my lord.

Macb. (Infected be the air whereon they ride^c,
And damn'd all those that trust them!) I did hear
The galloping of horse who was 't came by? 140

^c See Intro., p.
xxx.

Len. 'Tis two or three, my lord, that bring you
word,

Macduff is fled to England.

Macb. Fled to England!

Len. Ay, my good lord.

Macb. [*Aside.*] Time, thou *anticipatest*^d my drea-
exploits *adventures*

^d preventest

^e The *flighty*^e purpose never is o'ertook,

^e fleeting

Unless the deed go with it: (from this moment

^f The *very firstlings*^f of my heart shall be *RL*

^f first-fruit

The *firstlings*^g of my hand.) And even now,

To crown my thoughts with acts, be it *thought and*^g
done.

^g no sooner
thought than

The castle of Macduff I will surprise; 150

Seize upon Fife; give to the edge o' the sword

His wife, his babes, and all unfortunate souls

That *trace him in his line*^h. No boasting like a fool,

^h carry on his
line of descent

This deed I'll do before this purpose cool.

But no more sights!—Where are these gentlemen?

Come, bring me where they are. [*Exeunt*]

¹ I.e. Action shall accompany thought.

SCENE II. *Fife. MACDUFF's Castle**Enter* LADY MACDUFF, *her Son, and* ROSS

Lady M. What had he done, to make him fly the land?

Ross. You must have patience, madam.

Lady M. He had none :
His flight was madness : when our actions do not,
Our fears do make us traitors.

Ross. You know not
Whether it was his wisdom or his fear.

Lady M. Wisdom ! to leave his wife, to leave his babes,

His mansion, and his *titles*,^a in a place ^a *possessions*
From whence himself does fly ? [He loves us not,
He wants the *natural touch*^b for the poor wren, ^b *instincts*
The most diminutive of birds, will fight, 10 *nature*
Her young ones in her nest, against the owl.] &c
¹*All is the fear and nothing is the love,*
As little is the wisdom, where the flight
So runs against all reason.

Ross. *Try to control* My dearest coz,
I pray you, school yourself. but for your husband,
He is noble, wise, judicious, and best *knows*
*The fits o' the season.*¹ I dare not speak much ^c *interprets the*
further ; *sudden and*
But cruel are the times, [when ²*we are traitors* *violent dis-*
And do not know ourselves ; when we hold^d *rumour* *orders of the*
From what we fear, yet know not what we fear, 20 *times*
But float upon a wild and violent sea ^d *accept*
Each way and move."] I take my leave of you ^e *movement*

¹ Fear (with Macduff) is everything, whilst love counts for nothing. Subsequent events and the further unfolding of Macduff's character will show that he is here unjustly censured by his wife who misjudges his motives.

² The meaning of these lines appears to be. "We are traitors without knowing ourselves to be such (as Macduff was unwittingly a traitor to his wife), our fears suggest rumours to us for which we have no grounds (as Lady Macduff's did), and yet our very fears are vague and undefined and chop and change, as a spar floats this way and that upon the waves of a wild and violent sea."

Shall not be long but I'll be here again :

Things at the *worst*^a will cease, or else climb upward

To what they were before. My pretty cousin,

Blessing upon you !

Lady M. Father'd he is, and yet he 's fatherless.

Ross. I am so much a fool, should I stay longer,
It would be my *disgrace*^b and your discomfort :

I take my leave at once. *[Exit.*

Lady M. Sirrah, your father 's dead :

And what will you do now ? How will you live ? 31

Son. As birds do, mother.

Lady M. What, *with*^c worms and flies ?

Son. *With*^c what I get, I mean, and so do they.

Lady M. Poor bird ! thou'ldst never fear the net
nor *lime*,^d

The pit-fall nor the *gen*.^e

Son. Why should I, mother ? Poor birds they
are not *set for*.^f

My father is not dead, for all your saying.

Lady M. Yes, he is dead : how wilt thou do for a father ?

Son. Nay, how will you do for a husband ?

Lady M. Why, I can buy me twenty at any market.

Son. Then you'll buy 'em to sell again 41

Lady M. Thou speak'st with all thy wit, and yet, i'
faith,

With wit enough for thee.

Son. Was my father a traitor, mother ?

Lady M. *Ay, that he was*.^g

Son. What is a traitor ?

Lady M. Why, one that *swears and lies*.^h

Son. And be all traitors that do so ?

Lady M. Every one that does so is a traitor, and
must be hanged. 50

Son. And must they all be hanged that swear and
lie ?

Lady M. Every one.

Son. Who must hang them ?

Lady M. Why, the honest men.

Son. Then the liars and swearers are fools ; for
there are liars and swearers enough to beat the
honest men, and hang up them.

a = lowest

b i.e. I should
weep

d bird-lime

e trap

f trapped

g meaning, of
course, a traitor
to herself
h takes and
breaks the
oath of alle-
grance

Lady M. Now God help thee, poor *monkey*^a ! But how wilt thou do for a father? 60 ^{a a term of endearment}

Son. If he were dead, you'd weep for him : if you would not, it were a good sign that I should quickly have a new father.

Lady M. Poor prattler, how thou talk'st !

Enter a Messenger.

Mess. Bless you, fair dame ! I am not to you known,

¹*Though in your state of honour I am perfect.*

I doubt,^b some danger does approach you nearly :

^b fear

If you will take a homely man's advice,

Be not found here, hence, with your little ones.

To fright you thus, methinks I am too savage, 70

To do worse^c to you were fell^d cruelty,

^c less, i.e. by not telling you your danger
^d frightful

Which^e is too nigh your person } Heaven preserve

you ! ^{say}

^e i.e. cruelty is already

I dare abide no longer.

[*Exit.*

Lady M.

Whither should I fly ?

I have done no harm. But I remember now

I am in this earthly world, where to do harm

Is often laudable ; to do good sometime

Accounted dangerous folly : why then, alas !

Do I put up that womanly^f defence,

^f feminine

To say I have done no harm ? What are these faces ?

Enter Murderers.

Mur. Where is your husband ? 80

Lady M. I hope, in no place so unsanctified
Where such as thou mayst find him.

Mur.

He 's a traitor.

Son. Thou liest, thou *shag-harr'd*^g villain !

^g shaggy

What, you egg !

¹ **Mur.**

[*Stabbing him.*

Young *fry*^h of treachery !

^h spawn, off-

Son. He has kill'd me, mother :

Run away, I pray you.

[*Dies.*

[*Exit LADY MACDUFF, crying ' Murder ! '*

and pursued by the Murderers.

¹ Though I am perfectly acquainted with your honourable rank.

SCENE III. *England. Before the King's Palace.*

Enter MALCOLM and MACDUFF.

Mal. Let us seek out some desolate shade, and there

Weep our sad bosoms empty.

Macd. Let us rather

Hold fast the mortal^a sword, and like good^b men
Bestride^c our down-fall'n birthdom [Each new morn
 New widows howl, new orphans cry, new sorrows
 Strike heaven on the face, that^d it resounds *RC*
 As if it felt with Scotland and yell'd out
 Like syllable of dolour." *✓*

Mal. What I believe, I'll *warl,*^e

What know, believe; and what I can redress,

As I shall find the time to friend, I will. *perhaps. 10*

What you have spoke, it may be so perchance

This tyrant, whose sole^e name blisters our tongues,

Was once thought honest: you have loved him well,

He hath not touch'd you yet. [I am young; but

something

You may deserve of him through me, and wisdom^h *1 s.c it may be*

To offer up a weak poor innocent lamb

To appease an angry god.] *RC*

Macd. I am not treacherous.

Mal.

But Macbeth is.

A good and virtuous nature may *recoil*ⁱ

In an imperial charge.^j But I shall crave your

pardon:

¹That which you are my thoughts cannot *change your mind. 20*

Angels are bright still, though the brightest^k fell:

²Though all things foul would wear the brows of

grace,^l

Yet grace^l must still look so.^m

^a death-dealing

^b brave

^c stand up in

defence of

^d cry aloud to

heaven so that

^e cry of pain

^f bewail

^g perhaps

^h wisdom

ⁱ recoil

^j imperial

^k brightest

^l grace

^m the same

¹ I.e. My suspicions cannot make you bad if you are good, nor can my thoughts make you good if you are bad. Transpose = alter.

² Even if everything that is ugly and base were to assume the beautiful exterior proper to virtue, yet virtue herself must still remain unchanged in appearance. For the sentiment implied, cf. I. iv. 11:—

"There's no art,

To find the mind's construction in the face."

Macd. I have lost my hopes

Mal. ¹Perchance even there where I did find my doubts
Why in that rawness^a left you wife and child,
Those precious motives,^b those strong knots of love,
Without leave-taking? I pray you,
Let not my ^{suspect}jealousies be your dishonours,^c
But mine own safeties. You may be rightly just, 30
Whatever I shall think.

a hurry, haste

b impulses to
love

c suspicious im-
pute dishon-
ourable
motives

Macd. Bleed, bleed, poor country!
Great tyranny! lay thou thy basis sure,
For goodness dare not check thee. wear thou thy
wrongs,

The title is affeer'd^d! Fare thee well, lord:
I would not be the villain that thou think'st
For the whole space that's in the tyrant's grasp,
And the rich East to boot.^e *To add*]

d thy title to
them is estab-
lished

e in addition

Mal. Be not offended:

I speak not as in absolute fear of you.
I think our country sinks beneath the yoke;
It weeps, it bleeds, and each new day a ^{wound}gash
Is added to her wounds: I think withal ^{cause} 40
There would be hands uplifted in my right;
And here, from gracious *England*^f have I offer
Of goodly thousands: but, for all this,
When I shall tread upon the tyrant's head,
Or wear^g it on my sword, yet my poor country
Shall have more ^{time}VICES than it had before,
More suffer and more sundry ways than ever,
By^h him that shall succeed.

f i.e. the King of
England

g bear, carry

h through, at the
hands of

Macd. What should he be?

Mal. It is myself I mean; in whom I know 50
All the *particulars*ⁱ of vice so grafted, ^{deep rooted}
That, when they shall be open'd,^j black Macbeth
Will seem as pure as snow, and the poor state
Esteem him as a lamb, being compared
With my *confineless* harms.^k

i particular
forms

j come to blossom

k infinite
wickedness

Macd. [Not in the ^{regions}legions

Of horrid hell can come a devil more damn'd
In evils, to *top*^l Macbeth.] *PC*

sup pass

¹ I.e. Perhaps by finding that I received you with suspicion

Mal. I grant him [bloody,
Luxurious,^a avaricious, false, deceitful,
Sudden,^b malicious, smacking of every sin[†]
 That has a name: but there's no bottom, none, 60
 In my voluptuousness, better Macbeth,
 Than such a one to reign.

Macd. [1 ^{humble} Boundless intemperance
In nature is a tyranny; it hath been
 The untimely emptying of the happy throne *RC*
 And fall of many kings.] But fear not yet
 To take upon you *what is yours*^c: you may
 Convey your pleasures in a spacious plenty,
 And yet seem cold, the time you may so hoodwink.

Mal. With this, there grows
 In my most *ill-composed affection*^d such 70
 A stanchless avarice that, were I king,
 I should cut off the nobles for their lands,
 Desire *his*^e jewels, and this other's house:
 And my more-having would be as a sauce
 To make me hunger more, *that*^f I should forge
 Quarrels unjust against the good and loyal,
 Destroying them for wealth.

Macd. This avarice
 Sticks deeper, grows with more pernicious root
 Than *summer-seeming*^g lust; and it hath been
 The sword of our slain kings: yet do not fear;
 Scotland hath *foisons*^h to fill up your will,
 Of your mere own; all these are *portable*,ⁱ
 With other graces weigh'd. 80

Mal. But I have none: the king-becoming graces,
 As justice, ^{truth} *verity*, *temperance*,^j *stableness*,
 Bounty, *perseverance*, *mercy*, *lowliness*, *modesty*,
 Devotion, patience, courage, fortitude,
 I have no *relish*^k of them, but ^{kindness} *abound*²
In the division of each several crime,
 Acting it many ways. Nay, had I power, I should

a unchaste
 b violent

c i.e. the
 sovereignty

70 d wrongly consti-
 tuted nature

e one man's

f so that

g short-lived (as
 a summer)

h rich harvests

i endurable

j self-restraint

k flavour, touch

¹ The unrestrained indulgence of one's natural passions is an usurpation, i.e. it usurps the place of the will and the intelligence.

² Practise freely every crime in all its variations.

^{happy news}
¹Pour the sweet milk of concord into hell, *Ec* 91
 Uproar^a the universal peace, confound
 All unity on earth *✓*

Macd. O Scotland, Scotland!

Mal. If such a one be fit to govern, speak:
 I am as I have spoken

Macd. Fit to govern!

No, not to live *TO* nation miserable,
 With an untitled tyrant bloody-scepter'd, *Ec.*
 When shalt thou see thy wholesome days again,
 Since that the truest issue of thy throne
 By his *own interdiction*^b stands accursed, 100
 And *does blaspheme his breed*^c *Ec.* Thy royal father
 Was a most sainted king: the queen that bore thee,
 Oftener upon her knees than on her feet,
 Died^d every day she liv'd. Fare thee well!
 These evils thou repeat'st upon^e thyself
 Have banish'd me from Scotland. O my breast,
 Thy hope ends here!

^a stir up to
 tumult

^b self - condem-
 nation
^c slanders his
 own race

^d i.e. Prepared
 to die
^e recitest against

Mal. Macduff, this noble passion,
 Child of^f integrity, hath from my soul
 Wiped the black *scruples*^g, reconciled my thoughts
 To thy good truth and honour. Devilish Macbeth
 By many of these *trains*^h hath sought to win me 111
 Into his power, and *modest wisdom*ⁱ plucks me
 From over-credulous haste: but God above
 Deal between thee and me! for even now
 I put myself to thy direction, and
 Unspeak *mine own detraction*^j, here abjure
 The taints and blames I laid upon myself,
 For^k strangers to my nature. I am yet
 Unknown to woman, never was forsworn;
 Scarcely have *coveted*^l what was mine own, 120
 At no time broke my faith, would not betray
 The devil to his fellow, and delight
 No less in truth than life: my first false speaking
 Was this upon myself: what I am truly,
 Is thine and my poor country's, to command:
 Whither indeed, before thy here-approach,

^f born of
 suspicions

^h artifices
ⁱ sober prudence

^j charges
 against
 myself
^k as

¹ I.e. Banish from the earth the gentle influence of peace and harmony.

Old Siward, with ten thousand warlike men
 Already at a point,^a was setting forth. *c quipped* ^a fully prepared
 Now we'll together, and ^{the chance of goodness}
Be like our warranted quarrel! Why are you silent?

Macd. Such welcome and unwelcome things at
 once 131
 'Tis hard to reconcile. *judge*.

Enter a Doctor.

Mal. Well; more anon. ^{again} Comes the king forth,
 I pray you?

Doct. Ay, sir, there are a crew of wretched souls
 That stay^b his cure: their malady *convinces*^c
 The great assay of art^d; but at his touch,
 Such sanctity hath heaven given his hand,
 They presently^e amend. ^b await
^c beats, baffles
^d efforts of great
medical skill
^e at once

Mal. I thank you, doctor. [*Exit Doctor.*]

Macd. What 's the disease he means?

Mal. 'Tis call'd the evil^f, ^f i.e. King's evil.
See Notes
 A most miraculous work in this good king; 140
 Which often, since my here-remain in England,
 I have seen him do. [How he *solicits*^g heaven,
 Himself best knows: but *strangely-visited*^h people,
 All swoln and ulcerous, pitiful to the eye,
 The mere despair of surgery, he cures, p.c.
 Hanging a *golden stamp*ⁱ about their necks,
 Put on with holy prayers; and 'tis spoken,
 To the succeeding royalty he leaves
 The *healing benediction*.^j With this strange virtue,
 He hath a heavenly gift of prophecy, 150
 And sundry blessings hang about his throne,
 That *speak*^k him full of grace. ^j blessed gift of
healing
^k bespeak

Enter Ross.

Macd. See, who comes here?

Mal. My countryman; but yet I know him
 not.

Macd. My ever-gentle cousin, welcome hither.

¹ May our chance of success equal the justness of our cause!

Mal. I know him now. Good God, betimes
remove

The means that makes us strangers !

Ross. Sir, amen.

Macd. Stands Scotland where it did ?

Ross. Alas, poor country !

Almost afraid to know itself. It cannot

Be call'd our mother, but our grave, where nothing,

But who knows nothing, is once seen to smile, 160

Where sighs and groans and shrieks that rend the

air

Are made, not mark'd^a, where violent sorrow ^{is the expression of fear} ^{a notice}

seems .

A *modern ecstasy*^b, the dead man's knell

Is there scarce ask'd for who ; and good men's lives

Expire before the flowers in their caps,

Dying *or ere*^c they sicken J

Macd. O, *relation*^d

Too nice,^e and yet too true !

Mal. What 's the newest grief,

Ross. That of an hour's a doth *hiss*^f the

speaker ;

Each minute *teems*^g a new one.

Macd. How does my wife ?

Ross. Why, well.

Macd. And all my children ?

Ross. Well too.

Macd. The tyrant has not *batter'd* at^h their

peace ?

171

Ross. No ; they were well at peace, when I did

leave 'em.

don't have a double meaning in

Macd. Be not a niggard of your speech : how

goes 't ?

Ross. When I came hither to transport the

tidings,

Which I have *heavily*ⁱ borne, there ran a rumour

Of many worthy fellows that were *out*^j,

Which was to my belief witness'd the rather,

For that I saw the tyrant's power a-foot.

Now is the time of help, your eye in Scotland

Would create soldiers make our women fight, 180

^b an every-day
excitement of
the mind

^c before

^d report,
narrative

^e laboured,
minute

^f cause to be
hissed

^g brings forth

^h attacked

your speech

ⁱ with heavy
heart

^j up in arms

~~through away~~
To *doff*^a their dire distresses.

^a = do-off, be rid of

Mal. Be 't their comfort
We are coming thither. Gracious England hath
Lent us good Siward and ten thousand men;
An older and a better soldier none
That Christendom *gives out*.^b

^b has to show

Ross. Would I could answer
This comfort with the like! But I have words
That *would*^c be howl'd out in the desert air,
Where hearing should not *latch*^d them.

^c ought to

^d catch

Macd. What concern they?
The general cause? or is it a *fee-grief* *particular*
Due to some single breast?^e

^e i.e. a grief that has a particular owner; a personal sorrow. See Notes

Ross. No mind that 's honest 190
But in it shares some woe, though the main part
'Pertains to you alone.

Macd. If it be mine
Keep it not from me, quickly let me have it.

Ross. Let not your ears despise my tongue for
ever,

Which shall *possess them with*^f the heaviest sound
That ever yet they heard.

^f put them ...

Macd. Hum! I guess at it.

Ross. Your castle is surprised; your wife and
babes

Savagely slaughter'd. ¹*to relate the manner,*
Were, on the quarry^g *of these murder'd deer*
To add the death of you.

^g heap (of deer's bodies)

Mal. Merciful Heaven! 200
What, man! ne'er pull your hat upon your brows;
Give sorrow words: the grief that does not speak
Whispers the *o'er-fraught*^h heart and bids it break.

^h over-charged

Macd. My children too?

Ross. Wife, children, servants, all
That could be found.

Macd. And I must be from thence!
My wife kill'd too?

¹The meaning is 'To tell you the particulars of their death would be to add your death to theirs and so increase the number of the slain.' There is a play on the word 'deer,' which, whilst meaning literally 'game,' implies also 'dear ones.'

Ross. I have said.

Mal. Be comforted :

Let's make us^a medicines of^b our great revenge,
To cure this deadly grief.

^a for ourselves
^b out of
^c i.e. Malcolm

Macd. He^c has no children All my pretty ones ?
Did you say, all ? O hell-kite ! All ? 210

What, all my pretty chickens and their dam
At one fell swoop ?

Mal. Dispute it^d like a man.

^d battle with
your grief

Macd. I shall do so.

But I must also feel it as a man :

I cannot but remember such things were,
That were most precious to me. Did Heaven look
on,

And would not take their part ? Sinful Macduff,
They were all struck for^e thee ! naught that I am,
Not for their own demerits,^f but for mine,

^e on account of
^f faults

Fell slaughter on their souls. Heaven rest them
now !

a kind of stone used to sharpen the knife.

Mal. Be this the whetstone of your sword : let
grief

Convert to anger, blunt not the heart, enrage it.

Macd. O, I could play the woman with mine eyes
And braggart with my tongue ! But, gentle heavens,
Cut short all intermissions^g ; front to front ~~face to face~~
Bring thou this fiend of Scotland and myself ;
Within my sword's length set him. If he 'scape,
Heaven forgive him too !

boast with tongue

^g delay

Mal. This tune goes manly.

Come, go we to the king : our power^h is ready ;

^h army

ⁱ Our lack is nothing but our leave. Macbeth 230

Is ripe for shakingⁱ, and ²the powers above

Put on their instruments. Receive what cheer^j you
may :

ⁱ i.e. ready to
fall (like ripe
fruit)

The night is long that never finds the day.

[Exeunt.]

¹ Nothing is lacking but that we should take our leave.

² Heaven is now setting to work its ministers of vengeance (i.e. Malcolm, Macduff, and their army).



S *Walking Scene* DUNSMANE.
ACT V. *private*

SCENE I. *Dunsmane. Anti-room in the Castle.*

Enter a Doctor of Physic and a Waiting-Gentlewoman.

Doct. I have two nights watched with you, but can perceive no truth in your report. When was it she last walked?

Gent. Since his majesty went into the field, I have seen her rise from her bed, throw her *nightgown*^a upon her, unlock her closet, take forth paper, fold it, write upon 't, read it, afterwards seal it, and again return to bed, yet all this while in a most fast sleep.

Doct. [A great *perturbation*^b in nature, to receive at once the benefit of sleep, and *do the effects of watching*.^c] In this slumbry agitation, besides her walking and other actual performances, what, at any time, have you heard her say?

Gent. That, sir, which I will not report *after her*^d

Doct. You may, to me; and 't is most meet you should.

Gent. Neither to you nor any one, having no witness to confirm my speech. Lo you, here she comes!

Enter LADY MACBETH, with a taper.

This is her very *guise*^d; and, upon my life, fast asleep. Observe her; *stand close*.^e

Doct. How came she by that light?

Gent. [Why, it stood by her: she has light by her continually, 'tis her command.]

^a *dressing-gown*

^b *confusion*

^c *perform the actions of one who is awake*

^d *custom, way*

^e *keep out of sight*

Doct. You see, her eyes are open.

Gent. Ay, but *their sense is shut*.¹

Doct. What is it she does now? Look, how she rubs her hands.

^a the sense of sight is excluded

Gent. It is an *accustomed*^b action with her, to seem thus washing her hands: I have known her continue in this a quarter of an hour

^b customary

Lady M. Yet here 's a spot.

Doct. Hark! she speaks. I will set down what comes from her, to satisfy my remembrance the more strongly.

Lady M. Out, damnéd spot! out, I say!—One two why, then 'tis time to do 't—Hell is murky!—Fie, my lord, fie! a soldier, and afeard? What need we fear who knows it, when none can call our power to account?—[Yet who would have thought the old man to have had so much blood in him?]

RC

Doct. Do you mark that?

41

Lady M. The thane of Fife had a wife: where is she now?—What, will these hands ne'er be clean?—No more o' that, my lord, no more o' that: you mar all with this *starting*.^c

^c i.e. Macduff

Doct. Go to, go to; you have known what you should not.

^d See III. iv. 63

Gent. She has spoke what she should not, I am sure of that: heaven knows what she has known

Lady M. Here 's the smell of the blood still: all the perfumes of Arabia will not sweeten this little hand. Oh . . . oh . . . oh!

52

Doct. What a sigh is there! The heart is *sorely* *charged*.^e

^e oppressed with a sore weight

Gent. I would not have such a heart in my bosom for *the dignity of the whole body*.^f

all the honours that are rendered to her

Doct. Well, well, well,—

Gent. Pray God it be,^g sir.

^f sc. 'well'

Doct. This disease is beyond my practice: yet I have known those which have walked in their sleep, who have died holily in their beds.

61

Lady M. Wash your hands, put on your *night-gown*^h; look not so pale.—I tell you yet again, Banquo 's buried; he cannot come out on 's grave.

^h dressing-gown

Doct. Even so?

Lady M. [To bed, to bed: there's knocking at the gate. Come, come, come, come, give me your hand:—What's done cannot be undone.] To bed, to bed, to bed!

[Exit.

Doct. Will she go now to bed? 70

Gent. Directly.

Doct. Foul *whisperings*^a are abroad, unnatural *deeds* ^{a rumours}

Do breed unnatural troubles: infected minds
To their deaf pillows will discharge their secrets;

More needs she the divine than the physician.

God, God, forgive us all! Look after her;

Remove from her *the means of all annoyance*,^b

And *still*^c keep eyes upon her. So, good night.

[My mind she has *mated*,^d and amazed my sight.

I think, but dare not speak.]

Gent. ✓

Good night, good doctor.

[Exeunt. 80

^b all means of
injuring her-
self
^c constantly
^d confounded,
amazed

SCENE II. *The Country near Dunsinane.*

Drums and colours. Enter MENTEITH, CAITH-

NESS, ANGUS, LENNOX, and Soldiers

Ment. The English *power*^a is near, led on by Mal- ^{a force, army}
colm,

His uncle Siward, and the ^{brave} good Macduff:

Revenge burn in them; for ^{their dear causes} ^{immediate} ^{action}

Would to the bleeding and the grim alarm

Excite the mortified man. ^{action}

Ang. Near Birnam wood

Shall we well meet them; that way are they
coming.

Caith. Who knows if Donalbain be with his
brother?

¹ The causes that are near their hearts would drive a dead man to deeds of blood and horror. The 'alarm' is the call or summons to take up arms. Editors generally take 'mortified' to mean 'dead to ordinary feelings, or to the concerns of the world.'

Len. For certain, sir, he is not. I have a *file*^a
Of all the *gentry*^b. there is Siward's son,
And many *unrough*^c youths that even now
Protest their first of^d manhood.

a list
b nobility
c unbearded
d give the
proof of their

Ment. What does the tyrant?

Caith. Great Dunsinane he strongly fortifies
Some say he's mad; others, that lesser hate him,
Do call it valiant *furor*^e but, for certain,
He cannot *buckle his distemper'd cause* disorder.
Within the belt of rule.]

Ang. Now does he feel

His secret murders *sticking on his hands*^e;
Now *minutely*^f revolts upbraid his *faith-breach*^g;
Those he commands move only in command,
Nothing in love: [now does he feel his title
Hang loose^h about him, like a giant's robe
Upon a dwarfish thief.]

e clinging close
to him
f every minute
g violated faith,
treason to his
king
h Cf. line 17 and
note the con-
trast
i harassed

Ment. Who then shall blame

His *pester'd*ⁱ senses to recoil and start,
When all that is within him does condemn
Itself for being there?

Caith. Well, march we on,

To give obedience where 'tis truly owed: *mean*^j
Meet we the *medicine*^k of the sickly weal,
And with him pour we in our country's *purge*^l restoration.
Each drop of us.]

j physician,
healer =
Malcolm
k to purge our
country (of
the tyrant)
l bedew
m Malcolm, the
supreme
healer and
sovereign of
the country

Len. Or so much as it needs

To dew^m the sovereign flowerⁿ and drown the weeds.
Make we our march towards Birnam

31

[*Exeunt, marching.*]

SCENE III. Dunsinane. A Room in the Castle.

Enter MACBETH, Doctor, and Attendants.

Mach. Bring me no more reports; let them fly
all.

Till Birnam wood remove to Dunsinane,
I cannot *tam*^o with fear. What's the boy Malcolm?

¹ Maintain authority over his disorganised followers.

Was he not born of woman? The spirits that know

All mortal consequences^a have pronounced me thus:

'Fear not, Macbeth, no man that's born of woman

Shall e'er have power upon thee.' Then fly, false thanes,

And mingle with the English epicures^b:

The mind I sway by^c, and the heart I bear,

Shall never sag^d with doubt nor shake with fear. 10

Enter a Servant.

Where gott'st thou that goose look, thou cream-faced loon^e?

Serv. There is ten thousand—

Macb. Geese, villain?

Serv. Soldiers, sir

Macb. ^{swatch} Go, prick thy face, and over-red thy fear,

Thou lily-livered^f boy! What soldiers, patch^g?

Death of thy soul! those linen cheeks of thine

Are counsellors^h toⁱ fear! What soldiers, whey-face?

Serv. The English force, so please you.

Macb. Take thy face hence. *[Exit Servant.]*

Seyton!—I am sick at heart,

When I behold—Seyton, I say!—This push^j

Will cheer me ever, or disseat me now.^k

[I have lived long enough. my way of life

Is fall'n into the sear,^k the yellow leaf,

And that which should accompany old age,

As honour, love, obedience, troops of friends,

I must not look to have^l but, in their stead,

Curses, not loud but deep, mouth-honour,^l breath,

Which the poor heart would fain^m deny, and dare not.

Seyton!

Enter SEYTON.

Sey. What's your gracious pleasure?

Macb. What news more?

^a everything that will happen to mortals

^b luxury-loving

English

^c that guides my actions

^d droop

^e rogue

^f cowardly
^g clown, fool
^h suggest

^j attack

^k i.e. will be decisive one way or the other

^l dry. Cf. the phrase 'autumn of life'

^m i.e. from the heart

Sey. All is confirm'd, my lord, which was
reported

Macb. I'll fight till from my bones my flesh be
hack'd.

Give me my armour

Sey. 'Tis not needed yet.

Macb. I'll put it on.

Send out *more*^a horses; *skirr*^b the country round;
Hang those that talk of fear. Give me mine armour.
How does your patient, doctor?

^a more

^b scurr

Doct. Not so sick, my lord,

As she is troubled with *thick-coming*^c fancies

That keep her from her rest

^c i.e. that come
crowding
upon her

Macb. Cure her of that.

[Canst thou not minister to a mind diseased,

Pluck from the memory a rooted sorrow,

Raze out the written troubles of the brain,

And with some sweet *oblivious*^d antidote *medicines*

Cleanse the *stuff*^e bosom of that perilous stuff

Which weighs upon the heart?]

^d = causing for-
getfulness

^e charged, over-
burdened

Doct. Therein the patient

Must minister to himself.

Macb. Throw *medicines* physic to the dogs, I'll none of it

Come, put mine armour on; give me my staff.

Seyton, send out. Doctor, the thanes fly from me.

Come, sir, dispatch. [If thou couldst, doctor, cast

The water of^f my land, find *her*^g disease,

And purge it to a sound and *pristine*^h health,

I would applaud thee to the very echo,

That should applaud again.] Pull 't off, I say.

What rhubarb, senna, or what purgative drug,

Would scour these English hence? Hear'st thou
of them?

^f examine

medically

^g i.e. Scotland's

^h *L. pristinus* =
former

ⁱ i.e. his armour

See ll. 32-5

Doct. Ay, my good lord, your royal preparation
Makes us hear something.

Macb. Bring it after me.

I will not be afraid of death and *bane*,^j

Till Birnam forest come to Dunsinane. [Exit.

^j destruction

Doct. [Aside.] Were I from Dunsinane away

and clear,

Profit again should hardly draw me here. [Exit.

60

SCENE IV. *Country near Burnam Wood.*

Drum and colours. Enter MALCOLM, Old SIWARD and his Son, MACDUFF, MENTEITH, CAITHNESS, ANGUS, LENNOX, ROSS, and Soldiers, marching.

Mal. Cousins, I hope the days are near at hand
That *chambers*^a will be safe.

^a our homes

Ment. We doubt it nothing.

Siw. What wood is this before us?

Ment. ^{put} The wood of Birnam.

Mal. Let every soldier hew him down a bough
And bear 't before him: thereby shall we *shadow*^b—^c *cover up*.
The numbers of our host, and make *discovery*^c,
Err in report of us.

^b conceal

^c i.e. the scouts
sent to dis-
cover our posi-
tion and
strength

Sold. It shall be done.

Siw. We learn no other but the confident tyrant
Keeps still in Dunsinane, and will *endure*
Our setting down before 't.^d

^d suffer us to lay
siege to it

Mal. 'Tis his main hope: io

For where *there is advantage to be*^e given,
Both *more and less*^f hath given him the revolt,
And none serve with him but *constrained things*^g.
Whose hearts are absent too.

^e any opportu-
nity is

^f high and low
^g such as have
been forced
into service

Macd. ^{judgements} ¹Let our just censures

Attend the true event, and put we on
Industrious soldiiership.

Siw. The time approaches

That will with *due decision*^h make us know

^h proper degree
of definiteness

What we shall say we *have*ⁱ and what we *owe*.^j

ⁱ so gained

^j = have lost

²*Thoughts speculative their unsure hopes relate,*

But certain issue strokes must arbitrate:

20

Towards which advance the war.

[*Exeunt, marching.*

¹ We must await the final issue of events ('true event') before we can express our opinions with certainty ('just censures'), and meanwhile let us make all proper military preparations ('put on industrious soldiiership').

² Conjectures ('thoughts speculative') deal with uncertainties: we may *hope* but we cannot be *sure* of anything. The actual result can be decided only by blows.

SCENE V. Dunsinane. Within the Castle.

*Enter, with drum and colours, MACBETH, SEYTON,
and Soldiers.*

Macb. Hang out our banners on the outward walls.

[The cry is still, 'They come' our castle's strength
Will laugh a siege to scorn here let them lie
Till famine and the ague eat them up]
Were they not forced^a with those that should be

^a reinforced (by
deserters from
us)

ours,
We might have met them *dareful*,^b beard to beard,
And beat them backward home. [A cry of Women
within] What is that noise?

^b boldly

Sey. It is the cry of women, my good lord [Exit.

Macb. I have almost forgot the taste of fears.

[The time has been, *my senses would have cool'd*^d
To hear a night-shriek; and my fell^a of hair
Would at a dismal *treatise*^e rouse and stir^f
As^g life were in 't. I have supp'd full with horrors
Dueness,^h familiar to my slaughterous thoughts,
Cannot once start me.

^c I should have
shuddered
^d head
^e story
^f rise and stand
on end
^g as if
^h horror

Re-enter SEYTON.

Wherefore was that cry?

Sey. The queen, my lord, is dead.

Macb. ^a*She should have died hereafter*;

There would have been a time for such a word.

[To-morrow, and to-morrow, and to-morrow,

*Creeps*¹ in this *petty pace*^k from day to day,

To the last syllable of *recorded time*¹;

And all our yesterdays have lighted fools

The way to dusty death.] Out, out, brief candle!

[Life's but a walking shadow, a poor player,

That *struts and frets*^m his hour upon the stage,

And then is heard no more: it is a tale

Told by an idiot, full of sound and fury,

Signifying nothing.]

¹ a later time
would have
been more
fitting

20

¹ creep
^k = slowly and
unregarded
¹ time of which
a record may
be kept
^m strides theatri-
ca
rages

* See p. 132 on which this passage is paraphrased.

Enter a Messenger.

Thou comest to use thy tongue; thy story quickly.

Mess. Gracious my lord, 30
I should report that which I say I saw,
But know not how to do it.

Macb. Well, say, sir.

Mess. As I *did stand my watch*^a upon the hill,
I look'd toward Birnam, and anon, methought,
The wood began to move. ^a was on guard

Macb. Liar and slave!

Mess. Let me endure your wrath if 't be not so:
Within this three mile may you see it coming,
I say, a moving grove.

Macb. If thou speak'st false,
Upon the next tree shalt thou hang alive
Till famine *cling thee*^b. if thy speech be *sooth*,^c 40
I care not if thou dost for me as much.
I *pull in resolution*,^d and begin ^b shrivel thee up
^c truth
To *doubt the equivocation*^e of the fiend
That lies like truth: 'Fear not, till Birnam wood
Do come to Dunsinane'; and now a wood ^d draw in, or
^e check, my
strong con-
fidence
Comes toward Dunsinane. Arm, arm, and out!
If this which he avouches *does appear*,^f ^e suspect the am-
biguous lan-
guage
^f There is nor flying hence, nor tarrying here. ^f is seen to be
true
^g I *'gin* to be aweary of the sun,
And wish the *estate o' the world*^g were now undone ^g frame of the
universe. Cf
III v. 16
Ring the alarum-bell! Blow, wind! come, wrack!^h
At least we'll die with harness on our back. 52
[Exeunt.] ^h wreck, ruin

SCENE VI. *Dunsinane. A Plain before the Castle.*

Drum and colours. Enter MALCOLM, Old SIWARD,

MACDUFF, etc., and their Army, with boughs.

Mal. Now, near enough: your *leavy*ⁱ screens leafy
throw down,
And show *like those you are*^j You, worthy uncle,
Shall, with my cousin, your right-noble son,
Lead our first *battle*^k: worthy Macduff and we ^j your true form
^k avision, army
corps

Shall take upon 's what else remains to do, |
According to our order^a

Siw.

Fare you well.

Do we^b but find the tyrant's power to-night,
Let us be beaten, if we cannot fight

Macd. Make all our trumpets speak, give them
all breath,

Those clamorous harbingers^c of blood and death. 10
[*Exeunt. Alarums continued.*

^a plan, arrange-
ment

^b If we

^c messengers

SCENE VII. *Another Part of the Field.*

Alarums. Enter MACBETH.

Macb. [They have tied me to a stake; I cannot
fly,

But, bear-like, I must fight the course.^d] What 's he
That was not born of woman? Such a one
Am I to fear, or none.

^d attack. See
Notes 100

Enter Young SIWARD.

Yo. Siw. What is thy name?

Macb. Thou'lt be afraid to hear it.

Yo. Siw. No, though thou call'st thyself a hotter
name

Than any is in hell

Macb. My name 's Macbeth.

Yo. Siw. The devil himself could not pronounce a
title

More hateful to mine ear.

Macb. No, nor more fearful

Yo. Siw. Thou liest, ~~abhorred~~ ^{heinous} tyrant; with my
sword

10

I'll prove the lie thou speak'st^e

[*They fight, and Young SIWARD is slain*

^e what thou
speakest to be
a lie

Macb. Thou wast born of woman.

But swords I smile at, weapons laugh to scorn,
Brandish'd by man that 's of a woman born. [*Exit.*

Alarums. Enter MACDUFF.

Macd. That way the noise is. Tyrant, show thy face!

If thou be'st slain, and with no stroke of mine,
My wife and children's ghosts will haunt me still.^a
I cannot strike at wretched kerns,^b whose arms
Are hired to bear their staves:^c either thou,^d Mac-
beth,
Or else my sword, with an unbatter'd edge,
I sheathe again *undeeded*.^e There thou shouldst be,^f
By this great clatter, one of greatest note
Seems *bruted*.^g Let me find him, fortune!
And more I beg not. [*Exit. Alarums.*]

^a ever
^b infantry
^c lances
^d sc. 'it must be'
^e *undeeded*
^f unused, having
done no deed
^g announced

Enter MALCOLM and Old SIWARD.

Siw This way, my lord; the castle's *gently*
render'd: *yielded*

The tyrant's people on both sides do fight;
The noble thanes do bravely in the war;
The day almost itself professes yours,
And little is to do.

^a surrendered
without resis-
tance

Mal. We have met with foes

That *strike beside us*.^b

Siw.

Enter, sir, the castle.

^b i.e. purposely
miss us

[*Exeunt. Alarums.*]

SCENE VIII. Another Part of the Field.

Enter MACBETH.

Macb. Why should I play the Roman fool, and
die

On mine own sword? Whiles I see *lives*,^a the
gashes

Do better upon them.^b

^a living beings
^b would do better
in it

Enter MACDUFF. *Corbious*

Macd. Turn, hell-hound, turn!

Macb. Of all men else I have avoided thee;

*it is a 3 headed dog
which is supper
guard of hell* *be
to the*

But get thee back; my soul is too much charged
With blood of thine already.

Macd. I have no words,
My voice is in my sword: thou bloodier villain
Than terms can give thee out! [They fight] ^{a express}

Macb. Thou locest labour.
As easy mayst thou the intrenchant air ^{b heads secure}
With thy keen sword impress, as make me bleed: 10
Let fall thy blade on vulnerable crests^b;
I bear a charmed life, which must not yield ^{his life is not to be}
To one of woman born. ^{through off}

Macd. Despair^c thy charm;
And let the angel, whom thou still^d hast served,
Tell thee, Macduff was from his mother's womb
Untimely^e ripp'd. ^{c Cease to trust}
^{d always}

Macb. [Accurséd be that tongue that tells me so,
For it hath cōv'd my better part of man!
And be these juggling fiends no more believed,
That ^{amplified} patter^e with us in a double sense } 20 ^{f equivocate}
That keep the word of promise to our ear,
And break it to our hope. I'll not fight with thee }

Macd. Then yield thee, coward,
And live to be the show and gaze o' the time^g:
We'll have thee, as our rarer monsters are,
Painted^h upon a pole, and underwrit,
'Here may you see the Tyrant.'
^{g a popular}
^{show and}
^{exhibition}
^{h painted and}
^{hung}

Macb. I will not yield,
To kiss the ground before young Malcolm's feet
And to be baited with the rabble's curse.
Though Birnam wood be come to Dunsinane, 30
And thou opposed, being of no woman born,
Yet I will try the lastⁱ: before my body
I throw my warlike shield: lay on, Macduff,
And damn'd be him that first cries, 'Hold, enough!'
^{i make a last}
^{effort}
[Exeunt, fighting. Alarums]

Retreat. Flourish. Re-enter, with drum and colours,

MALCOLM, Old SIWARD, ROSS, THANES and Soldiers

Mal. I would the friends we miss were safe^j ^{j safely}
arrived.

Siw. Some must *go off*^a, and yet, by these I see, ^a *be lost or killed*
So great a day as this is cheaply bought

Mal. Macduff is missing, and your noble son

Ross. Your son, my lord, has paid a soldier's debt:

He only lived but till he was a man, 40

The which no sooner had his *prowess confirm'd*^b ^b *courage proved*
In the *unshrinking station*^c where he fought, ^c *position from which he did not shrink*
But like a man he died.

Siw. 'Then he is dead?

Ross. Ay, and brought off the field. Your cause of sorrow

Must not be measured by his worth, for then

It *hath*^d no end ^d *would have*

Siw. Had he his hurts before?

Ross. Ay, on the front.

Siw. Why then, God's soldier be he!

[Had I as many sons as I have hairs,

I would not wish them to a fairer death:

And so, his knell is *knoll'd*^e. ^e *= tolled*

Mal. He's worth more sorrow,
And that I'll spend for him

Siw. He's worth no more.

They say, he *parted*^f well and paid his *score*^g. 52

And so God be with him! Here comes newer comfort ^f *died*
^g *debt (to nature)*

Re-enter MACDUFF, with MACBETH's head.

Macd. Hail, King! for so thou art; behold, where stands

The usurper's curs'd head: the *time is free*^h: ^h *day of freedom has returned*
I see thee compass'd with thy kingdom's *pearl*ⁱ, ⁱ *choicest ornament, i.e. the high nobility*

¹*That speak my salutation in their minds;*

Whose voices I desire aloud with mine:

Hail, King of Scotland!

All. Hail, King of Scotland!

[*Flourish.*

Mal. We shall not spend a large expense of time,

¹ Who are speaking in their minds the congratulations to which I now give utterance.

Before we ^{are} reckon with your several loves, 61
And make us even with you. My thanes and
kinsmen,

Henceforth be earls, the first that ever Scotland
In such an honour named What's more to do,^a

^a to be done

¹ Which would be planted newly with the time,

As^b calling home our exiled friends abroad,

^b for example

That fled the snares of watchful tyranny,

^c spying

Producing forth the cruel ministers

Of this dead butcher, and his fiend-like queen,

Who, as 'tis thought, by self and violent hands 70

Took off her life; this, and what needful else

That calls upon us, by the grace of Grace

We will perform in measure,^d time, and place:

^d proper degree

So, thanks to all at once and to each one,

Whom we invite to see us crown'd at Scone.

[Flourish. Exeunt.]

¹ Which we ought now to set to work upon at the beginning of this new era



MACBETH'S HILLOCK.

The solitary heath upon which the Witches probably met Macbeth lies a few miles from Forres, and is now a forest of young pines. Here a single sign-post directs the traveller to the spot known as "Macbeth's Hillock."

SUPPLEMENTARY NOTES.

INTENDED PRINCIPALLY FOR SENIOR STUDENTS.

The play of *Macbeth* falls naturally into two parts, the first part being concerned with the rise of Macbeth, the second with his fall. The turning-point of the action is the murder of Banquo. This action, the *crisis* of the play, occurs, as it often does in Shakespeare, exactly in the centre of the drama, in the middle of the third act. The play may be further divided into subjects closely corresponding with the subjects of the several acts. We may name these subjects as follows :—

Act I. Macbeth's victories and the temptation.

Act II. Macbeth's hesitations overcome and Duncan's murder.

Act III. Macbeth's apparent success culminating in Banquo's murder.

Act IV. Macbeth's declination and the murder of Macduff's family

Act V. Macbeth's retribution and miserable death.

The play is remarkable for its symmetry, the rise and fall of Macbeth constituting, as it were, the arch of a bridge with its keystone in the centre. It is to be observed also that what Duncan and Banquo are to the first half, Malcolm and Macduff are to the second half.

ACT I. SCENE I.

Holinshed says nothing about the Witches until after the battle. Shakespeare has introduced this scene at the opening of the play

- (i) To excite our interest in Macbeth, the hero.
- (ii) To mark, at the outset, the predominance of the supernatural element
- (iii) To present a suitable background or setting for tragedy and preternatural happenings.

1. Three Witches. A distinction has been remarked in the functions of the Three Witches, thus the *First* takes cognizance of the *Past*, "When shall we three meet again?", the *Second* takes cognizance of the *Present*, "When the hurlyburly's done"; the *Third* takes cognizance of the *Future*, "That will be ere set of sun." This distinction comes out more clearly in the three salutations of the Witches to Macbeth in I. iii. The *First Witch*, representing the Past, hails Macbeth as Thane of Glamis; the *Second Witch*, representing the Present, hails him as Thane of Cawdor; whilst the *Third Witch*, who alone appears to know the Future, hails him as one "that shalt be king hereafter." This distinction, interesting

as it is, must not be pressed too far; it is not consistently maintained throughout the play, and appears to be Holinshed's rather than Shakespeare's.

8. I come, Graymalkin. These words are used by the Witch in reply to her attendant demon whom she hears calling her away. Graymalkin and Paddock are names for the familiars or attendant spirits of witches to whom they are supposed to have been in some degree subject, and from whom they obtained much of their mysterious knowledge and power.
9. Paddock calls. Spoken in answer to the demon master of the Second Witch.
11. Fair is foul. Coleridge, quoting these lines, remarks upon the witches "They are the shadowy obscure and fearfully anomalous of physical nature, the lawless of human nature—elemental avengers without sex or kin."

ACT I. SCENE II.

The first scene interests the reader in Macbeth, this scene tells him something about Macbeth. Instead of presenting the battle upon the stage Shakespeare introduces the sergeant to give an account of it. That the scene may be brought more graphically before our mind's eye, the sergeant is represented as wounded and bleeding.

From Holinshed Shakespeare obtained suggestions for

- (1) Duncan's mild nature.
- (2) The rebellion of Macdonwald and the invasion of Sweno.
- (3) The treachery of the Thane of Cawdor.

N.B.—Throughout these notes passages in which Shakespeare has closely followed the phraseology of Holinshed are distinguished by means of italics.

1. "Duncane was so soft and gentle of nature, that the people wished the inclinations and manners of these two cousins to have bene so tempered and interchangeably bestowed betwixt them, that where the one had too much of clemencie, and the other of crueltie, the meane vertue betwixt these two extremities might haue reigned by indifferent partition in them bothe, so should Duncan haue proued a woorthie king, and Macbeth an excellent captainne."

2. "Out of the *westernne Isles* there came vnto him (*i.e.* Macdonwald) a great multitude of people, offering themselves to assist him in that *rebellious quarrell*, and out of Ireland in hope of the spoile came no small number of *Kernes and Galloglasses*."

"Immediately wherevpon word came that *Sueno king of Norway* was arrived in Fife with a puissant armie, to subdue the whole realme of Scotland."

"They that escaped and got once to their ships, obtained of Macbeth

for a great summe of gold, that such of their friends as were slaine at this last bickering might be *buried in saint Colmes Inch.*"

3 "Shortlie after, the thane of Cawdor being condemned at Fores of treason against the king committed, his lands, huings, and offices were given of the king's liberalitie to Makbeth "

Shakespeare differs from Holinshed in several important respects.

1. The rebellion of Macdonwald was distinct from and some time previous to the invasion of Sweno.
2. Macdonwald was not killed by Macbeth, who found his dead body lying among the slain.
3. Duncan himself, becoming "verie hardie and active," directed the operations against Sweno.
4. The defeat of Sweno was followed by the overthrow of another army sent against Scotland by Canute, king of England.
5. The thane of Cawdor is not mentioned as having taken part with either Macdonwald or Sweno.

The irregular metre of this scene has led many commentators to suppose that the edition of the play as we have it is in reality a mutilated acting copy of a more complete version. Notice especially lines 5, 19, 33, 40, 50, 58, 66

3. The sergeant. A sergeant was originally a person of higher rank and social position than is now the case.
29. *Skipping kerns.* The epithet is appropriate to light-armed infantry; it here contains suggestion also of their cowardice.
36. *Cracks, explosions, reports,* the word denoting the result is put for the cause producing the result, a figure of speech known as *Metonymy.*
39. *Another Golgotha.* Cf. "Golgotha, that is to say, a place of a skull." Matt. xxvii 33
46. *Seems.* Schmidt quotes from *All's Well That Ends Well*, III. vi.: "Is not this a strange fellow, my lord, that so confidently seems to undertake this business, which he knows is not to be done?"
48. *Flout the sky.* The explanation may be that Ross is here referring to an earlier period of the battle when the Norwegian banners were flying defiantly in the wind and paralyzing the Scotch with fear.
60. *Saint Colme's Inch.* See Classical and Other Names.
61. *Dollars.* The mention of dollars is, of course, an anachronism.
62. *Thane of Cawdor.* In Holinshed the thane of Cawdor was condemned of treason *after* Macbeth's meeting with the Witches.

Bosom interest may mean 'close and intimate affection (for him).'

ACT I. SCENE III.

In this scene we renew our acquaintance with the Witches. The first thirty-seven lines reveal to us the nature of their customary occupations and prepare us for the black deeds in which they are to play their part. Banquo's attitude towards these mysterious creatures of darkness is in strong contrast to that of Macbeth (see Intro., p. xviii). The arrival of Ross and Angus is timed so as to increase Macbeth's confidence in the Witches. Macbeth's *Aside* (ll. 128-142) makes it clear that he is a free agent and is not intended to be the unconscious instrument of the powers of evil. The future rests with himself. His scruples constitute what is technically termed the *Minor Obstacle*.

From Holinshed "Shortlie after happened a strange and vncouth wonder, which afterwarde was the cause of much trouble in the realme of Scotland, as ye shall after heare. It fortun'd as Makbeth and Banquo iourned towards *Fores*, where the king as then laie. . . suddenlie in the middes of a laund, there met them thier women in strange and *wild apparell*, resembling creatures of elderworld, whome when they attentiuellie beheld, woondering much at the sight, the first of them spake and said, '*All haile, Makbeth, thane of Glammis*' (for he had latele entered into that dignitie and office by the death of his *father Sinell*). The second of them said '*Haile, Macbeth, thane of Cawdor*.' But the third said. '*All haile, Makbeth, that hereafter shall be king of Scotland*'

"Then Banquo, What manner of women (saith he) are you, that seeme so little fauorable vnto me, whereas to *my fellow here*, besides high offices, ye assigne also the kingdome, appointing forth nothing for me at all? Yes, saith the first of them, we promise greater benefits vnto thee, than vnto him, for he shall reigne in deed, but with an unluckie end. . . . *but of thee those shall be borne which shall gouerne* the Scottish kingdome by long order of continuall descent. Herewith the foresaid women *vanished* immediatelie out of their sight. This was reputed at the first but some vaine fantasticall illusion by Makbeth and Banquo, insomuch that Banquo would call Makbeth in iest king of Scotland, and Mackbeth againe would call him in sport likewise the father of manie kings. But afterwards the common opinion was, that these women were either *the weird sisters*, that is (as ye would say) the Goddesses of destinie, or else some Nymphs or Feeries."

2. **Killing swine.** Witches were frequently charged with causing the death of swine and other cattle by casting an evil eye upon them.
6. **Rump-fed.** Different interpretations have been suggested for this epithet. The Clarendon Press editors give "fed on the best joints, pampered." Others give the opposite sense, "offal-fed." The first meaning seems to give the best sense; a fat and pampered sailor's wife would naturally be repugnant to the lean and withered creatures to whom fair is foul and foul is fair.

9. Without a tail. Witches, as well as their patron or attendant demons, were supposed to have the power of assuming at will the shape of any animal they pleased, but the animals into which they transformed themselves might always be recognised by the absence of a tail.
17. Shipman's card. Either the navigator's chart or else the compass card upon which the 32 points are marked.
22. Se'nights. Observe the constant use throughout the scene of odd or unlucky numbers, especially the mystic three, and nine the square of three.
23. Pine. One of the sections of the Act passed in the first year of James I against witchcraft provides for cases, "whereby any person shall be killed, destroyed, wasted, consumed, *pined*, or lamed in his or her body or any part thereof" The witches' method of causing this result was to set up a figure of wax and apply tortures to it
24. Cannot be lost. See Intro, pp. xiii and xiv.
38. So foul, etc. The resemblance between this line and line 11 of Scene I is intentional, and suggests a connection between his soul and the witches, between the tempted and the tempters.
67. Get kings, &c. beget kings. Robert Bruce (the second of that name) was the first descendant of Banquo's who became king of Scotland. He was succeeded by Robert III and six Jameses.
72. The thane of Cawdor lives. Editors remark upon the apparent inconsistency between this statement and lines 52-64 of Scene II, and put forward this inconsistency as evidence that this Scene (or part of it) was the work of some poet other than Shakespeare. But the inconsistency is apparent rather than real, for Shakespeare does not state in the earlier Scene that Cawdor was actually present at the battle, nor is there anything in previous statements tending to show that Macbeth was at this time aware either of the treason of Cawdor or of his condemnation.
128. Two truths are told. "Every word of his soliloquy," says Coleridge, "shows the early birth-date of his guilt. He is all-powerful, without strength; he wishes the end, but is irresolute as to the means, conscience distinctly warns him, and he hurls it imperfectly." Observe how, throughout this scene, Macbeth's trembling eagerness is opposed to Banquo's simple curiosity and surprise
129. Prologues. One of the functions of the prologue is to put the audience into a position to understand the succeeding drama or act of a drama. Thus Macbeth here speaks of the two truths which the Witches have already told him as introductions to the more splendid (swelling) drama which has a kingdom as its subject.
141. Single state of man. For the sentiment conveyed in these lines, Cf. *Julius Caesar* II. i. 63. *Single* = undivided, united, simple, like the Latin *simplex*. *Single state of mind*, then = humanity

or manhood regarded as a compact whole, as contrasted with the disordered state of the man in whom "function is smother'd in surmise." So long as Macbeth's "state of man" is "single," his blood and judgment would be properly commingled. Others take "single" to mean feeble, and "state of man" to be "the body politic of man." Another rendering of the phrase is "the kingdom of myself."

145. Without my stir. Macbeth does not long remain in this state of mind, Cf 1 49 of the following scene.

ACT I. SCENE IV.

This scene introduces what is technically known as the *Major Obstacle*. The Minor Obstacle to the consummation of Macbeth's hopes was, as we have seen, furnished by his own conscience, the Major Obstacle comes from without, from the proclaiming of Malcolm as heir to the crown "That is a step," says Macbeth,

"On which I must fall down, or else o'erleap,
For in my way it lies."

Duncan's sudden determination to visit Macbeth at his castle is the first step towards the removal of the Major Obstacle.

From Holinshed Shakespeare borrowed suggestions for

- (1) The appointment of Malcolm to be Duncan's successor.
- (2) Duncan's visit to Macbeth's castle.

This latter incident was suggested, as were most of the details of Duncan's murder, by Holinshed's account of the murder of King Duff by his captain, Donwald

1. "Shortlie after it chanced that king Duncane, having two sonnes by his wife, which was the daughter of Sywarde, Earle of Northumberland, he made the elder of them called *Malcolme Prince of Cumberland*, as it were thereby to appoint him his successor in the kingdome."

2. "He (Donwald) founde meanes to murder the king within the foresayd Castell of Fores, where he used to sojourne, for the king beyng in that countrey, was accustomed to lie most commonly within the same castel, having a speciaall trust in Donewald, as a man whom he never suspected."

Shakespeare differs from Holinshed, in that the latter makes Duncan suspicious of Macbeth, so that he "did what in him lay to defraud him of all manner of title and claime, which he might, in time to come, pretend vnto the crowne."

5. Confess'd his treasons. Steevens saw in this account of Cawdor's death an allusion to the execution of the Earl of Essex, whose behaviour at the time of his death was such as is here attributed to the thane of Cawdor.

11. *There's no art.* This is one of the numerous examples to be found in the play of *Dramatic Irony*. Duncan unconsciously applies to the thane of Cawdor words which the audience (who are by this time acquainted with the blackness of Macbeth's character) would naturally transfer to the hero of the play. The irony is heightened by Duncan's gracious reception of his "worthiest cousin"
27. *Safe toward.* "Everything that is sure to show you love and honour? Or, everything consistent with the love and honour we bear you? An expression undoubtedly strained and obscure on purpose" (SCHMIDT).
48. *Prince of Cumberland.* Holinshed explains that "by the old lawes of the realme, the ordinance was, that if he that should succeed were not of able age to take the charge upon himselfe, he that was next of bloud unto him should be admitted."
- 58 *It is a peerless kinsman.* For this use of *it* as a term of affectionate familiarity, compare *Antony and Cleopatra*, III. ii. 6, "Tis a noble Lepidus"

ACT I. SCENE V.

In this scene we return again to what has been called the Minor Obstacle, viz. Macbeth's scruples or fear to undertake the thing he wished to be done. This Minor Obstacle has already been partly overcome by the Witches, Lady Macbeth is to complete the work which they began

In Holinshed, Shakespeare would read, "The words of the three *weird sisters* also (of whom before ye have heard) greatly encouraged him hereunto, but specially his wife lay sore upon him to attempt the thing, as she that was verie ambitious, burning in vnquenchable desire to beare the name of a queene."

Shakespeare differs from Holinshed in making Lady Macbeth's ambition unselfish, inasmuch as she desired greatness for her husband rather than for herself

1. *They met me.* Note that this letter was written by Macbeth after the battle and his meeting with the Witches, but before his interview with the King. From this we may conclude that he was in constant communication and close sympathy with his wife.
17. *Milk of human kindness.* Upon this passage Moulton remarks: "The sense of the passage we are considering would be more obvious if the whole phrase were printed as one word, not 'human kindness,' but 'humankind-ness'—that shrinking from what is not natural, which is a marked feature of the practical nature. . . . The whole expression of Lady Macbeth, then, I take to attribute to her husband an instinctive tendency to shrink from whatever is in any way unnatural. That this is the true sense further appears, not only from the facts—for nothing in the play suggests that Macbeth, 'Bellona's bridegroom,' was

distinguished by kindness in the modern sense—but from the context ”

29. *Doth seem*, is seen to have thee crowned with. Lady Macbeth's imperious will is such that she regards the crown as already obtained.
38. *The raven*. In the predictions of the classic augurs, the raven's cry was deemed infallibly indicative of approaching death
- 50 *Nature's mischief*. Alternative explanations are “On harm done to human life, on the destruction of life,” where “nature” = human life, vitality
- 68 *My dispatch*. Lady Macbeth here proposed to do the murder herself (see II iii 12-3)
- 70 *Solely sovereign sway*. Observe the alliteration.

ACT I. SCENE VI.

The Irony upon which we remarked in the note on Scene IV., l. 11, is noticeable in this scene, especially in Duncan's reception of Lady Macbeth, and in the poetical description of the situation of the castle which is to be the scene of so horrible a crime

Duncan's visit to Macbeth's castle is an important step towards the removal of the Major Obstacle

From Holinshed. Shakespeare appears to have borrowed no suggestion for this scene, beyond the fact that king Duff, “having a special trust in Donwald,” used frequently to visit his castle

4. *The temple-haunting martlet or martin*. *Imundo Urbica*, a bird of the swallow family, $5\frac{1}{4}$ inches in length, of a purple black and white colour. In its habits the martin closely resembles its congeners, swallows, sand martins, and purple martins, than which it is, perhaps, even more a house and city bird, hence its specific name. The “pendent bed and procreant cradle” is the nest of mud cemented to the walls under the “jutties” and “coigns of vantage.”
31. *By your leave*. Here Duncan graciously gives his hand to Lady Macbeth to conduct her into the castle.

ACT I. SCENE VII.

With the close of this scene Macbeth's temptation is completed, and hesitation ceases. “The close of the First Act is always shaped and determined thus in Shakespeare, on the proper resolution of the earlier or Minor Obstacle. A corresponding break, generally after about one-fifth the whole number of pages, will be found typical in the structure of the novel” (SHIRMAN).

The "hautboys and torches," and the servants passing to and fro, enable us to picture to ourselves the scene of banqueting, which Macbeth quits to ponder over the risks and consequences of the terrible deed he is contemplating. Lady Macbeth, knowing her husband's irresolution, follows him from the hall of feasting, that she may keep him to his purpose

From Holinshed. Shakespeare learnt that

- (1) Donwald's wife counselled him to murder the king, "and showed him the meanes whereby he might soonest accomplish it Donwald, thus being the more kindled in wrath by the woordes of his wife, determined to follow hyr aduise in the execution of so haynous an act."
- (2) That Duncan was unguarded save for "*two of his chamber-laynes*," who were plied with sundry dishes and drinks, "till they had charged their stomakes with such full gorges that their heads were no sooner got to the pyllow, but a sleepe they were so fast, that a man might have removed the chamber over them, rather than to have awaked them out of their drunken sleepe."
- 1 If it were done. "If Macbeth's famous soliloquy be searched through and through, not a single thought will be found to suggest that he is regarding the deep considerations of sin and retribution in any other light than that of immediate practical consequences. . . . So Macbeth's searching self-examination on topics of sin and retribution, amid circumstances specially calculated to rouse compunction, results in thoughts not more noble than these—that murder is a game which two parties can play at, that heartlessness has the effect of drawing general attention, that ambition is apt to defeat its own object" (MOULTON).
4. His surcease. Another interpretation makes "his" refer to "consequence," and hence = the modern "its." In this case Macbeth's meaning is: "If the murder could prevent its consequence, and by the arrest of that consequence secure success" (Cl. Pr.).
20. Taking-off. A euphemism for "murder." Observe how often both Macbeth and Lady Macbeth substitute some indirect phrase or delicate expression, in order to avoid the use of the offensive term "murder." So Holinshed uses the phrase "to make him away."
22. Cherubim. The folios have the singular form "cherubjn."
43. A coward. Lady Macbeth's appeal to her husband's manhood and courage is here successful. In Act III., Scene iv., she makes the same appeal without success.

48. **Break this enterprise.** These words appear to make it clear that the first suggestion of the assassination came from Macbeth, not, as has sometimes been supposed, from his wife.
- 60 **Sticking-place.** Probably, as Stevens suggested, the metaphor is taken "from the *screwing-up* the chords of string instruments to their proper degree of tension, when the peg remains fast in its *stick-in-place*, i.e. in the place from which it is not to move."

ACT II. SCENE I.

The mysterious influence of the Witches is apparent in this scene (i) in Banquo's temptation which he resists, (ii) in the dagger "proceeding from the heat-oppressed brain" of Macbeth, leading him on in the direction he had already intended to take

From Holinshed Shakespeare obtained the suggestion of the gifts bestowed upon the inmates of the castle

"He (King Duff) called suche afore him, as had faithfully served him in pursute and apprehention of the rebelles, and giving them hartie thankes, he bestowed sundry honorable giftes amongst them, of the which number Donwald was one, as he that had bene ever accompted a most faithful servant to the king"

Shakespeare differs from Holinshed, in making the wife, not the husband, the recipient of the honour

- 6 Lies like lead. With these lines Cf. *Julius Cæsar* IV. iii. 269:

"O murderous slumber,
Lay'st thou thy leaden mace upon my boy
That plays thee music"

14. **Offices**, here used for servants, properly denotes the part of the castle set apart for their use
16. **Shut up.** Other possible explanations are — (1) Is wrapped up in, (2) Has concluded or summed up all he has to say, in expressing his measureless content
52. **Pale Hecate's offerings.** The name of the devil, supposed to preside at the Witches' sabbaths, is sometimes given as Hecate, Diana, Sybilla
58. **The very stones.** Cf. St. Luke xix. 40. "The stones would immediately cry out," to which Shakespeare's words probably allude.

ACT II. SCENE II.

In this Scene Macbeth, by the murder of Duncan, accomplishes the removal of the Major Obstacle.

Shakespeare differs from Holinshed inasmuch as in the chronicle the murder of King Duff was entrusted to four servants.

3. The fatal bellman. The Clarendon Press editors have pointed out that the full significance of this passage can only be understood when it is remembered that the bellman was usually sent to condemned persons on the eve of their execution. In this case, of course, Duncan is the condemned person.
6. Possets. The posset at bed-time frequently closed the joyous day in the hospitable Elizabethan age. It consisted of milk curdled with wine or any acid infusion.
12. Had he not resembled. Our pity is stirred by Lady Macbeth's unsuccessful attempt to do the deed herself. Had she been able to achieve it she would have proved herself to be an unnatural monster. This momentary act of relenting enables us to preserve some feeling of sympathy for her.
55. Gild guilt. Coleridge has pointed out that playing upon words is natural to the state of the human mind in deep passion. "A passion there is," he says, "that carries off its own excess by plays on words as naturally, and therefore as appropriately to drama, as by gesticulations, looks, or tones." For "gild" as applied to blood, cf. "golden blood," in l. 97 of Scene iii. of this Act.

ACT II. SCENE III.

The porter incident, which has been rejected by some critics as an interpolation of the actors, is necessary (1) to involve a suitable delay between the murder and its discovery, and (2) to relieve the intense strain upon the mind of the audience.

On the discovery of the murder Macbeth acts his part better than his wife does hers, for he is in his own element when acting energetically and on the impulse. He made a mistake, however, before the discovery, in not accompanying Macduff into Duncan's chamber.

From Holinshed Shakespeare obtained suggestions for

- (1) The killing of the chamberlains.
- (2) The flight of Malcolm and Donalbain.

1. "Donewald aboute the tyme that the murder was adoeing, got him amongst them that kepte the watch, and so continued in companie with them all the residue of the night. But in the morning, when the noise was reysed in the king's chamber how the king was slaine, his body conveyed away, and the bed all berayed with blood, he with the watche ran thither as though he had knowen nothing of the mater, and breaking into the chamber, and finding cakes of blood in the bed and on the floor about the sides of it, he forthwith slew *the chamberlaynes*. . . . Finally, suche was his ouer earnest diligence in the inquisition and triall of the offendours hersin, that some of the lordes began to smell foorth shrewed tokens, that he shoulde not be altogether cleare himselfe."

2. "Malcolm Cammore and Donald Bain, the sons of king Duncane, for feare of their lives (which they might well know that Mackbeth would seeke to bring to end for more sure confirmation in the estate) fled into Cumberland where Malcolm remained, till time that Saint Edward the sonne of Ethelred recovered the dominion of England from the Danish power, the which Edward received Malcolme by way of most friendlie entertainement "

2. Old. For this colloquial use of the word "old," cf. *Merchant of Venice*, IV ii 15. "We shall have old swearing "

5. Expectation of plenty. The explanation usually given of the passage is that the farmer hanged himself on account of the cheapness of corn in consequence of the abundant harvest (See Intro p. vi.). Another possible explanation is that the farmer hanged himself from disappointment at having to wait long for a plentiful harvest. The Latin *expecto* frequently has the meaning, "to hope for, long for."

9 Equivocator (See the Introduction, p vi.), where it is pointed out that this passage, as well as that referred to in the previous note, possibly affords a clue to the date of the play. Cf. *Hamlet* V 1. "We must speak by the card, or equivocation will undo us."

14 English tailor, The English practice of aping foreign fashions was a constant subject of satire in the Elizabethan age Cf. *The Merchant of Venice*, I ii, where Portia, speaking of the English baron Falconbridge, says, "How oddly he is suited! I think he bought his doublet in Italy, his round hose in France, his bonnet in Germany, and his behaviour everywhere " In the case of the tailor under consideration, however, the probability is that his borrowing extended further than the fashion merely, and that he actually stole part of the material that should have gone into the making of the breeches

16. Roast your goose. A pun is possibly *goose* is his smoothing-iron, the handle what like the neck of a goose. At the person's goose " is to cause his death

19. Devil-porter, play porter to the devil Observe the unconscious irony. Macbeth is a "devil," the castle itself a hell.

20. The primrose way, i.e. the broad way that leadeth to destruction, cf. St Matthew vii. 13. Cf. also *Hamlet* I. iii. 50, "The primrose path of dalliance."

38. The night has been unruly. "That danger, death, or preternatural occurrences should be preceded by warnings or intimations, would appear conformable to the idea of a superintending providence, and therefore faith in such omens has been indulged in by almost every nation" (DRAKE). The circumstances which are related as predicative of the death of Julius Cæsar will naturally recur to the reader's mind. Cf. *Hamlet* I. i., and *Julius Cæsar* II. ii.

52. **The Lord's anointed temple.** There is here a mixture of metaphor. The king is at the same time "the Lord's anointed" and "the temple of the living God."
56. **Gorgon,** referring to the head of Medusa, which with its hair of serpents was so fearful that every one who looked at it was changed into stone.
58. **Ring the alarum-bell.** A natural expedient for at once bringing in the other characters and hurrying the scene forward. Lady Macbeth makes the mistake of coming upon the scene too quickly. This may suggest to the others later, that she was not asleep in bed at the time of the murder. Banquo has already told us that he has lately been struggling against the temptations that beset him in his sleep (II. i. 7-9), hence it is natural that he should speedily arrive upon the scene. Malcolm, and Donalbain who slept in the chamber adjoining that of the king (II. ii. 19), were evidently asleep when the bell rang, and are the last to respond to its summons.
80. **This vault.** Macbeth's language is strained and purposely affected throughout this scene. The word 'vault' contains a double suggestion here of the world under the vault of the sky, and the vault or cellar from which the 'wine of life' has been drawn.
103. **Help me hence.** I see no cause for suspecting the genuineness of Lady Macbeth's swoon. Macbeth, in the excitement of the moment and borne up by the necessity of acting, was able to paint the picture of Duncan lying with 'his silver skin laced with his golden blood,' and by his side 'the murderers steep'd in the colours of their trade'; but Lady Macbeth's woman's nature had reached the limit of endurance. Her strength lay in her power to resist the horrible and painful thoughts that would occasionally seek uninvited entrance into her mind, when Macbeth thus forces upon her the image of her sleeping father her strength gives way, and she faints.

ACT II. SCENE IV.

This short scene "adjusts the murder to the perspective of the times. We are enabled to see how it was regarded by persons not directly concerned. The result of the Council alluded to in the preceding scene is made known and Macduff's disapproval of the proceedings of the meeting" is hinted at

From Holinshed Shakespeare learnt—

- (1) That signs and prodigies accompanied the king's (King Duff's) death.
- (2) That Duncan's body was carried to Colme-kill, and that Macbeth went to Scone to be invested

1. "For the space of six moneths together after this haynous murder thus committed, there appeared no sunne by day, nor moone by night in

any part of the realme, but stil was the skie covered with continual clowdes, and sometimes suche outiagious windes arose with lightnings and tempests, that the people were in great feare of present destruction . . . Monstrous sightes also that were seene within the Scottishe kingdome that yeeer wer these, horses in Lothian being of singular beautie and swiftnesse, *did eat their own flesh*. . . . There was a Sparhawke also strangled by an *Owle*."

2. "Macbeth forthwith went unto *Scone*, where (by common consent) he received the *investure* of the kingdome according to the accustomed maner. The bodie of Duncane was first conueied vnto Elgine, and there buried in kinglie wise, but afterwards it was removed and *conueied vnto Colmekill*, and there laid in a sepulture amongst *his predecessors*, in the year after the birth of our Sauour, 1046 "

13. Mousing owl. "As the 'mousing owl' finds his ordinary prey on the ground, the marvel is the greater " *Cl Pr*

26 Stol'n away and fled. The flight of the king's sons is one of the several accidents which contribute towards the success of Macbeth's schemes during the first half of the play.

31 Scone The ancient royal city of Scone lay two miles to the north of the present town of Perth, and is now called Old Scone. It was the residence of the kings of Scotland from the ninth century. Many of the Scottish kings were crowned on its celebrated stone chan, which was transferred by Edward I to Westminster Abbey in 1296 It was used at the Coronation of King Edward VII., the chan of Edward the Confessor being placed upon it

32. Colme-kill, or Iona, is the cell or chapel of St Columba, or Colum, who began to preach Christianity in this island in the year 563. All the Scottish kings, from Kenneth III to Macbeth, *ie* from 973 to 1040, were buried here.

"In the cemetery, among the monuments of the founder and of many subsequent abbots, are three rows of tombs, said to be those of the Scottish, Irish, and Norwegian kings, in number reported to be forty-eight. . . . Tradition itself does not pretend to individualize these tombs, so that the stranger must be satisfied with the knowledge that within the enclosure where he stands lie Duncan and Macbeth." (KNIGHT)

ACT III. SCENE I.

The more successful Macbeth becomes from the worldly point of view the deeper he sinks in crime and the lower his character declines "To convey dramatically the continuous strain of keeping up appearances in face of steadily accumulating suspicion is more difficult than to depict a single crisis. Shakespeare manages it in the present case chiefly by presenting Macbeth to us on the eve of an important council, at which

the whole truth is likely to come out" (MOULTON). Macbeth now takes the fatal step of contriving the murder of Banquo "because he cannot face the suspense of waiting for the morrow."

From Holinshed Shakespeare obtained certain particulars of

- (1) Macbeth's dread of Banquo
- (2) His employment of the murderers.

1. "For the pricke of conscience (as it chanceth euer in tyrantes, and such as atteine to anie estate by vnrighteous meanes) caused him euer to feare, but he should be serued of the same cup, as he had ministred to his predecessor. The woords also of the three weind sisters, would not out of his mind, which as they promised him the kingdome, so likewise did they promise it at the same time vnto the posteritie of Banquho."

2 "He willed therefore the same Banquho with his sonne named Flcance, to come to a supper that he had prepared for them, which was in deede, as he had deuised, present death at the handes of certeine murderers, whom he hired to execute that deede."

10. Sennet. The Clarendon Press editors note that this "is a technical term for a particular set of notes played by trumpets or cornets, and different from a 'flourish.'"

55. Genius. A good or evil spirit supposed to direct the actions of men, a tutelar spirit, cf *Antony and Cleopatra*, II. iii.:

"Therefore, O Antony, stay not by his side:
Thy demon, that's thy spirit which keeps thee, is
Noble, courageous, high, unmatchable,
Where Cæsar's is not: but, near him, thy angel
Becomes a fear, as being o'erpower'd."

59. Line of Kings. The following kings of Scotland were descended from Banquo Robert II, Robert III, James I. of Scotland, James II, James III, James IV., James V., James the Sixth of Scotland and First of England. To these eight kings may be added also Mary, Queen of Scots, daughter of James V, mother of James VI.

87 Are you so gospell'd. The reference is, apparently, to the teaching of the Sermon on the Mount. See St. Matt. v. 44.

129. The perfect spy of the time. It has been suggested that the 'perfect spy' refers to the Third Murderer, who afterwards joins the other two. In this case *with* would mean 'by means of.' I prefer to take 'perfect spy' to mean 'result of perfect spying or observation.'

133. Rubs. A *rub* is any unevenness of surface. Metaphorically an imperfection. The term was much used in connection with the game of bowls. "Like a bowle that runneth in a smooth allie without anie *rub*" (STANIHURST).

ACT III. SCENE II.

In this scene we have another opportunity of examining the attitude of Macbeth and his wife towards one another. He has been keeping alone owing to his love for her, not wishing to make her a partner in the revolting details of Banquo's proposed murder. But in his solitude he broods over his crimes and suffers mental torture, and now he cannot refrain from seeking her sympathy though refusing to share with her his plans.

"O full of scorpions is my mind, dear wife"

Lady Macbeth is no more happy than he is (4-7), but in his presence she conceals her mental anguish and devotes herself to strengthening him.

18. Terrible dreams. The Clarendon Press editors note. "Those who have seen Miss Helen Faucit play Lady Macbeth will remember how she shuddered at the mention of the 'terrible dreams' with which she too was shaken. The sleep-walking scene, V. i., was doubtless in the poet's mind already."

38. Nature's copy. Some editors take this to mean "man, formed in the image of God", but it is more probable that we have here one of the numerous examples to be found in Shakespeare's plays of the poet's knowledge of legal phraseology. *Copyhold* is a tenure, for which the tenant had nothing to show but the *copy* of the Rolls made by the Steward of his lord's court. It differed from freehold in being terminable at the lord's pleasure. Lady Macbeth's meaning here is "their tenure of life may be terminated!"

41. Black Hecate's summons. See the note on p. 98, and see p. xiv.

42. Shard-borne beetle. A shard is a fragment, from A. S. *scard*, a "cut thing", hence *potsherd*, written *potsherd*, in the early editions of the Bible, Job ii 8, etc. Cf. *Hamlet*, V i —

"For charitable prayers,
Shards, flints, and pebbles should be thrown on her"

Hence, also, probably from a fancied resemblance to fragments of pots or tiles, the hard wing-cases of a beetle; cf. *Antony and Cleopatra*, III ii. They are his shards, and he their beetle (*i.e.* they lift his sluggish body from the earth). Hence *shard-borne* means "carried by shards," which, as in the quotations from *Antony and Cleopatra*, are put for the wings themselves. "These shards or wing cases," writes Robert Patterson, "are raised and expanded when the beetle flies, and by their concavity act like two parachutes in supporting him in the air. Hence the propriety and correctness of Shakespeare's description."

46. Seeling. A term borrowed from falconry. "To seel" was "to close the eyelids partially or entirely, by passing a fine thread through them"; Fr. *seller*. This was done to hawks till they became tractable. Hence, metaphorically, to close the eye in any way.

49. **That great bond**, the bond by which Banquo and his Fleance "hold their tenure of life"
51. **Rooky**. Some editors interpret as 'mucky foggy,' and connect it with *reek* and the Scotch *reuk*, smoke
52. **Good things**. See the quotation from Professor Dowden in the Introduction, p viii

ACT III. SCENE III.

This scene forms the crisis of the play. Macbeth's rise does not stop at his attainment of the crown "He still goes on to win one more success in his attempt upon the life of Banquo What the purpose of this prolonged flow of fortune is will be seen when it is considered that this final success of the hero is in reality the source of his ruin" (MOULTON). The crime against Banquo has the effect in Scene iv of unmasking the crimes that have gone before

It has been suggested that the *Third Murderer* was Macbeth in disguise. He would naturally wish that some surveillance should be exercised over the two murderers, and would not care to trust any other person with his secret See the note on line 27 of the following scene.

From Holinshed. Shakespeare learnt that Macbeth appointed the murderers "to meete with the same Banquo and his sonne without the palace, as they returned to their lodgings, and there to slea them, so that he would not haue his house slandered, but that in time to come he might *cleare himselfe*, if anie thing were laid to his charge vpon anie suspicion that might arise

"It chanced yet by the benefit of the darke night, that though the father were slaine, the sonne yet, by the helpe of almightie God reserving him to better fortune, escaped that danger"

Shakespeare differs from Holinshed in making the murder take place *before* instead of after the banquet.

Timely. Three interpretations are given. (1) soon attained; (2) welcome, (3) in time.

ACT III. SCENE IV.

Macbeth has increased the torture of his mind by the addition of a fresh murder, and the knowledge of the escape of Fleance adds to his fears. In such a state of mental excitement, not to say derangement, he sees the ghost of the murdered Banquo He loses all self-control, and compromises himself with the guests to such an extent that not even the fine tact of Lady Macbeth will avail to undo his error.

From Holinshed Shakespeare gained suggestions for

- (1) The cause of Macbeth's hatred of Macduff.
 † (2) The employment of spies.

1 Holinshed relates that Macbeth in building the castle of Dunsinane "caused the thanes of each shire within the realme to come and helpe towards that building, each man his course about," and that Macduff refused to go himself "for doubt least the king hearing him (as he partly vnderstoode) no great good will, would late violent hands vpon him."

(2. "Macbeth had in "quene noble man's house, one she fellow or other in fee with him, to reveale all that was said or doone within the same, by which slight he oppressed the most part of the nobles of his realme."

{ Shakespeare differs from Holinshed in that the latter makes no mention of Banquo's ghost

14 'Tis better. I think the simplest meaning here is the most probable. "It is better to have thee outside the door than that he should be within." The Clarendon Press editors explain. "It (i.e. the blood) is better outside thee than inside him" Johnson interprets it, "It is better that Banquo's blood were on thy face, than he in this room"

23. Broad and general. In *Henry V.*, I 1 48, the air is similarly spoken of as "a charter'd libertine"

27 Twenty trenched gashes. Cf also the "twenty mortal murders" of line 82. Sherman takes this "unsightly mutilation" as evidence that the *Third Murderer* was Macbeth himself. "He will naturally strike his victim, wherever he may reach him, many times. The Witches will raise an apparition, with this head, bolted with blood (cf IV. 1 123) and brains perhaps, as a main feature of fright, and make Macbeth identify the ghastly spectacle as his work"

39. Enter the ghost of Banquo, and sits, etc. There has been much discussion as to whether or not Shakespeare intended the ghost of Banquo to be actually exhibited to the audience. For my own part I have little doubt but that the apparition was intended to be visible to the spectators, although it was not seen either by Lady Macbeth or by the guests at the banquet. The stage direction given in the play is the same as is given in the original edition, which being printed within seven years of the author's death would naturally carry on the practice in vogue during his lifetime. It must be remembered, too, that the belief in ghosts was almost universal in Shakespeare's age, and that the audience would perceive nothing improbable in the fact of Banquo's ghost being visible only to Macbeth, since he was specially susceptible to the influence of the Witches.

Some commentators have thought that the second apparition was the ghost of Duncan, and argue that Macbeth's words on the second appearance of the ghost are 'applied to some object of *greater* terror than the former.' The arguments put forth do not, however, justify any change from the opinion commonly held that it is Banquo's Ghost that 're-enters.'

- 96 **Speculation.** Another explanation is intelligence, 'of which the eye is the medium, and which is perceived in the eye of a living man' (Cl. Pr.).
106. **Inhabit.** Malone proposed to convert 'inhabit then' to 'inhibit thee,' meaning 'forbid thee' (to approach). Another suggestion is, 'If trembling I exhibit,' *i.e.* 'if you perceive me tremble.' The reading of the text is the reading of the original.
123. **Blood will have blood.** The belief was prevalent in Shakespeare's time that a murdered body bled upon the touch or approach of the murderer. Cf. *Richard III* I. 11.
124. **Trees to speak.** Like the tree in Virgil's *Æneid III* that bled and revealed to Æneas the murderer of Polydorus.
134. **To the weird sisters.** It is a mark of Macbeth's degradation that he determines now to seek out the Witches who at first sought him.
142. **You lack.** "In the moment of crisis Lady Macbeth had used roughness to rouse her husband, when the countiers are gone she is all tenderness. She utters not a word of reproach, perhaps she is herself exhausted by the strain she has gone through; more probably the womanly solicitude for the physical sufferer thinks only how to procure for her husband 'the season of all natures, sleep.'" (MOULTON).

ACT III. SCENE V.

The genuineness of this scene has been doubted. Fleay speaks of Hecate as "un-Shakespearian," and remarks that "there is not a line in her part that is not in Middleton's worst style her metre is a jumble of tens and eights (iambic, not trochaic like Shakespeare's short lines) . . . and what is of most importance, she is not of the least use in the play in any way."

- 1 **Hecate.** When Christianity was introduced into Greece, the old classical gods were degraded to the position of demons. Those of them who under the old system reigned paramount in the nether regions were invested with a pre-eminently diabolic character in the new, and consequently Hecate, the mighty and formidable divinity of the lower world, came to be regarded as the special patroness of sorcery and witchcraft. The introduction of classical names into a story of modern superstition is quite in Shakespeare's manner, and is a sort of anachronism common to all modern writers before and during the age of Shakespeare.
15. **Acheron.** The classical name is used as being appropriate from the lips of Hecate, but the place intended can only be some black, mysterious pool upon the wild and barren heath whereon they met.
21. **I am for the air.** Scot tells us that it was commonly accepted that witches could "cure diseases supernaturalle, *flie in the aire,* and dance with devils."

The Moon. The moon played an important part in magical rites. "Others doo write," says Scot of the witches, "that they can pull downe the moone and the staires." The 'corner of the moon' may possibly be its 'horn,' *L cornu*. Cf. Act IV. Scene 1., l. 28.

24. **Drop profound** may mean a drop possessing mysterious or occult properties. Cf. Thomas Moore's *Paradise and the Peri*.

"There's a drop, said the Peri, that down from the Moon falls," etc

33. **Come away, come away.** These words are taken from a song in Middleton's *Watch*, III. iii., the first five lines of which are as follows.—

Voice [Above] "Come away, come away,
Hecate, Hecate, come away"
Hec. I come, I come, I come, I come,
With all the speed I may,
With all the speed I may."

34. **My little spirit, i.e. my familiar** In the scene from which the quotation given above is taken there occur later the lines—

Hec [Going up] "Now I go, now I fly,
Malkin my sweet spirit and I."

ACT III. SCENE VI.

This scene serves to show that public sentiment has turned violently against Macbeth

From Holinshed Shakespeare may have learnt

- 1 (1) That the Scottish nobles suspected Macbeth without daring to act openly against him
- 1 (2) Macduff's flight to England

1. Holinshed, speaking of Donwald, says.—"Some of the Lordes began to mislike the mater, and to smell foorth shrewed tokens, that he shoulde not be altogether cleare himselfe, but for so much as they were in that countrey, where he had the whole rule, what by reason of his friendes and authoritie together, they doubted to vtter what they thought till time and place shoulde better serue therevnto, and hereupon get them away every man to his home."

2 "At length Macduffe, to avoid perill of life, purposed with himselfe to passe into Englande, to procure Malcolme Cammore to claime the crowne of Scotland."

- 1 **My former speeches.** "Under the bitter irony of this speech," says Moulton, "we can see clearly enough that Macbeth has been exposed by a series of suspicious acts, he has 'done all things well'; and in particular by peculiar resemblances between this last incident of Banquo and Fleance and the previous incident of Duncan and his son. It appears then that Macbeth's last successful crime proves the means by which retribution overtakes all his other crimes, the latter half of the play is needed to

develop the steps of the retribution, but, in substance, Macbeth's fall is latent in the final step of his rise "

8. Who cannot want. Cf *Leas* I 1 "You . . . well are worth the want that you have wanted "
21. 'Cause he failed. Holinshed gives a rather different reason for Macduff's disgrace, see page 97.
27. Most pious Edward. In Holinshed we read that "Saint Edward . . . received Malcolme by way of most friendly entertainment."

ACT IV. SCENE I.

"The First and Third Acts are generally connected closely with the ones following. Act I is separated from Act II by only a few hours. Act IV. begins the day after the banquet. The even-numbered Acts, on the other hand, are followed ordinarily by longer intervals. Act III begins some days after the close of Act II. Act V waits for the news from England " (SHERMAN)

In this scene the Witches, by strengthening Macbeth in his feeling of "security"—mortal's chiefest enemy—drag him more rapidly to his fall. Notice, with respect to Macbeth's belief in the Witches, that the wish is always the father to the thought, he believes most firmly that which he wishes to believe.

From Holinshed Shakespeare obtained suggestions for Macbeth's confidence in the Witches and their prophecies

"He had learned of certaine wizzards, in whose wordes he put great confidence (for that the prophesie had happened so right, which the three fairies or *weird sisters* had declared vnto him), how that he ought to take heed of Makduffe, who in tyme to come should seeke to destroye him.

"And surelie herevpon had he put Makduffe to death, but that a certaine witch, whome he had in great trust, had told that *he neuer should be slaine with man borne of anie woman, nor vauquished till the wood of Bernane came to the castell of Dunsinane*. By this prophesie Makbeth put all fear out of his heart, supposing he might do what he would, without anie fear to be punished for the same, for by the one prophesie he beleueed it was vnpossible for anie man to vanquish him, and by the other vnpossible to slea him. This vaine hope caused him to doo manie outrageous things to the grieuous oppression of his subjects "

3. Harpier The brindled cat, the hedge-hog, and Harpner are three familiars of the Witches. The name "Harpier" is probably a corruption of *harry*, a monster of ancient fable with the face of a woman and the body of a bud of pley. By Prospero's command the "delicate Ariel" assumes the form of one of these savage monsters (*Tempest*, III iii). In classical mythology the harpy symbolizes deceit and cruelty.

- 6 **Toad.** "Agnes Sampson confessed to the king that to compass his death she took a black toad and hung it by the hind legs for three days and collected the venom that fell from it. She said that if she could have obtained a piece of linen that the king had worn, she could have destroyed his life with this venom."
- 7 **Days and nights.** The toad, sleeping for thirty-one days and nights, secreted the venom which it diffused from its skin.
- 16 **Blindworm's sting.** The popular error of supposing the blindworm to be venomous still exists in many country districts.
- 23 **Mummy.** Mummy was formerly used as a medicine. Editors quote Sir Thomas Browne, *Hydrotophus*, "The Egyptian mummies which Cambyzes or time spared, at a price now consumeth. Mummy is become merchandise, Mizraim cures wounds, and Pharaoh is sold for balsams."
- 30 **Babe.** Ben Jonson, in a note on *The Masque of Queens*, writes concerning witches—"Then killing of infants is common both for confection of their ointment (whereunto one ingredient is the fat boiled) as also out of a lust to do murder." Spalding quotes, "Sundry receipts and ointments made and used for the transportation of witches, and other miraculous effects. The fat of young children, and seeth it with water in a brazen vessel, reserving the thickest of that which remaineth boiled in the bottom, which they lay up and keep until occasion serveth to use it."
82. **What need I fear of thee?** *i.e.* what fear of thee need I have?
99. **The lease of nature.** Lord Campbell remarks upon this passage: "But unluckily for Macbeth, the lease contained no covenants for title or quiet enjoyment."
112. **Eight kings.** See the Note on III. 1. 59.
121. **Two-fold balls and treble sceptres.** Both the "balls" and "sceptres" are insignia of royalty. The whole of this passage, and especially this line, is intended as a compliment to James I., the first sovereign who could carry "treble sceptres," symbolizing the three kingdoms over which he ruled.
130. **Antic round.** The manner of dancing of Witches appears, from a note of Ben Jonson's, to have been as follows. "They at their meetings do all things contrary to the custom of men, dancing back to back, and hip to hip, their hands joined, and making their circles backward, to the left hand, with strange fantastic motions of their heads and bodies."

ACT IV. SCENE II.

This scene of purposeless tyranny and murder marks another step in the degradation of Macbeth, and serves to alienate still more our sympathy from him. The heroism of the child contributes to raise our opinion of his father, who is to be the instrument of the tyrant's final ruin.

From Holinshed Shakespeare obtained the following suggestion for this scene —

"Being advertised whereabouts Macduffe went, he came hastily with a great power into Fife, and forthwith besieged the castell where Makduffe dwelled, trusting to have found him therein. They that kept the house, without anie resistance opened the gates, and suffered him to enter, mistrusting none evill. But neverthelesse Makbeth most cruellie caused the wife and children of Makduffe, with all other whom he found in that castell to be slaine Also he confiscated the goods of Makduffe."

Macduff's Castle. "On the Fifeshire coast, about three miles from Dysart, stand two quadrangular towers, supposed to be the ruins of Macduff's Castle" (KNIGHT)

17. I dare not. Probably Ross means that he dare not yet disclose the plans of Macduff, himself and others.
22. Each way and move Steevens transposed to "And each way move."
83. Shag-hair'd. The first Folio reads "shag-ear'd."

ACT IV. SCENE III.

In this scene we see the effect upon Macduff of the incidents of the preceding scene. Macduff thus becomes "the agent not only of the grand nemesis which constitutes the whole plot, but also of a nemesis upon a private wrong which occupies the latter half of the play." The scene serves also to raise our estimation of Malcolm, the son of Duncan, he no longer appears unduly cautious and unmartial, but acts with spirit, whilst his kingly qualities are contrasted with the tyrannous actions of Macbeth.

From Holinshed Shakespeare derived almost all his material for this scene.

"At his comming vnto Malcolme, he declared into what great miserie the estate of Scotland was brought by the detestable cruelties exercised by the tyrant Makbeth, having committed manie horrible slaughters and murders, both as well of the nobles as commons for the which he was hated right mortallie of all his hege people"

Macduff continues to rehearse the sufferings of his country and "to enterprise the delivering of the Scottish people out of the hands of so cruell and bloudie a tyrant." But Malcolm "yet doubting whether he were come as one that ment unfeinedlie as he spake, or else as sent from Makbeth to betraie him, he thought to have further triall, and therevpon dissembling his mind at the first, he answered as followeth:

"I am trulie verie sorie for the miserie chanced to my countrie of Scotland, but though I have neuer so great affection to relieue the same, yet by reason of certeine incurable vices, which reigne in me, I am nothing meet thereto. First, such immoderate lust and *voluptuous* sensualitie (the abhominable fountaine of all vices) followeth me that if I were made king

of Scots . . mine *intemperance* should be more *importable* vnto you than the bloudie tyrannie of Makbeth now is.' Heerevnto Makduffe answered 'This *suerie* is a *venie* euill fault, for *manie* noble princes and *kings* haue lost both liues and kingdoms for the same, neuerthelesse . . make thy selte king, and I shall *conueie* the matter so wiselie, that thou shalt be so satisfied at thy pleasure in such secret wise, that no man shall be awaie thereof'

"Then said Malcolme, 'I am also the most *auaritious* creature on the earth, so that if I *were* king, I should seeke so manie ways to get *lands* and goods, that I would slea the most part of all the *nobles* of Scotland, to the end I might injoy their *lands*, goods and possessions' . . .

"Makduffe to this made answer, 'how it was a far woorse fault than the other. for *auarice* is the *root* of all mischiefe, and for that crime the most part of *our kings* haue been *slaine* and brought to their finall end. Yet . . there is gold and riches inough in Scotland to satisfie thy greedie desire.'

Malcolm then, after accusing himself of dissimulation and all kinds of deceit, and disclaiming possession of every virtue that '*becommeth a prince as constancie, veritie, truth, and iustice,*' declares "how vnable" he is "*to gouerne any prouince or reign,*" and asks Macduff if he can "find shift to cloke this vice amongst the residue"

"Then said Makduffe. 'This yet is the woorst of all, and there I leaue thee, and therefore saie Oh ye vnhappy miserable *Scotishmen*. . . Ye haue one cursed and wicked *tyrant* that now reigneth ouer you, *without anie right or tittle*, oppressing you with his most *bloudie* crueltie. This other that hath the right to the crowne by his owne confession he is not onehe *auaritious*, and giuen to *unsatiable* lust, but so false a traitor withall, that no trust is to be had vnto anie woold he speaketh *Adieu, Scotland*, for now I account my selfe a *banished man* for euer, without comfort or consolation.'

"At the last, when he was readie to depart, Malcolme tooke him by the sleeve and said 'Be of good comfort, Makduffe, for I haue none of these vices before remembred, but . . diuerse times heertofore *hath Makbeth sought* by this manner of meanes to bring me into his hands' . . .

"In the meane time, Malcolme purchased such fauor at king Edwards hands, that *old Sward*, earle of Northumberland, was appointed *with ten thousand men* with him to go into Scotland, to support him in this enterprise for recouerie of his right."

Shakespeare departs from Holinshed in introducing Ross' report of the murder of Lady Macduff.

34. The title is *affeer'd*. The original reads 'The Title is *affear'd*,' and the explanation of the passage, if this reading be adopted, will be 'Malcolm—personifying the regal title—is *afear'd*,' *i.e.* afraid to claim what is his own

The reading of the text *affeer'd* gives the meaning, "the title is confirmed, or admitted, as *affearors* decide upon a claim and terminate a dispute." See the Glossary.

79. **Summer-seeming**, having the show of summer, implying hence heat, but short duration
128. **At point**, cf. the French 'à point' = at the very moment, just in the nick of time, or (in cooking) to a turn. *In good point* = in good condition, occurs in Holinshed
129. **Chance of goodness.** *Goodness = virtue*, Macduff had said (line 33)

"Great *tyranny*! lay thou thy basis sure,
For goodness dare not check thee"

Now '*goodness*' is in aims against '*tyranny*'. The meaning of the passage is, May the fortune of virtue resemble, *i.e.* equal, the justice of our quarrel—or more shortly, as '*goodness*' represents their *cause*,—"May the *fortune* of our *cause* equal the *justice* of our quarrel!" (KINNEAR)

139. **The evil.** Scrofula was formerly known in England as "King's evil," from the belief that the touch of the sovereign could effect a cure. This superstition can be traced back to the time of Edward the Confessor in England, and to a much earlier period in France. Samuel Johnson was touched by Queen Anne in 1712, and the same prerogative of royalty was exercised by Prince Charles Edward in 1745. Lancham, in his *Account of the Entertainment at Kenilworth Castle*, relates that Queen Elizabeth cured nine persons "of the peynful and dangerous disease called the King's Evil, for that kings and queens of this realm without oother medsm (than by touching and prayer) only doo it." The whole passage, otherwise irrelevant, seems to have been introduced as a compliment to King James.

Shakespeare may have found authority for the passage in Holinshed's description of Edward the Confessor, who "was enspired with the *gift of Prophecie*," and who "used to help those that were vexed with the disease, commonly called the Kyng's euill, and left that vertue as it were a portion of inheritance vnto his successors the Kings of this Realme"

- A golden stamp. Henry VII. introduced the practice of presenting the person touched with a small gold or silver coin, called a touch-piece.
163. **A modern ecstasy.** "In the usage of Shakespeare," says Nares, the word *ecstasy* "stands for every species of alienation of mind, whether temporary or permanent, proceeding from joy, sorrow, wonder, or any other exciting cause, and this certainly suits with the etymology, *ἐκστασις*." For the use of *modern* in the sense of "common," cf. *As You Like It*, II. vii.—
- "Full of wise saws and modern instances."
189. **Fee-grief.** *Fee* in English law signifies an estate descendable to the heirs of the grantee so long as there are any in existence. A *S. jeoh*, cattle, property. An estate held in *fee-simple* comes closer to the idea of absolute ownership than an estate held in any other

manner, hence a *tee-grief* is one which absolutely belongs to the holder and to him alone.

199. **Quarry**, a heap of slaughtered game. ME *querre* OF *cuire*, cuire (F *cuire*), intestines of a slain animal, the part given to hounds, so called because wrapped in the skin. F *cuir*, a skin, hide. The word was common in poetical use, and is found in Holinshed "The vii of Auguste was made a general hunting, with a toyle raysed, of foure or five miles in lengthe, so that many a deere that day was brought to the *quarrye*."
- 209 **He has no children.** Many editors take this to refer to Macbeth, in which case Macduff is lamenting that no punishment he can inflict upon the tyrant will be proportionate to his own suffering. But to me it seems more natural to take the words as Macduff's reply to Malcolm's speech immediately preceding them. It is as though Macduff were to say "It is easy for you who have no children to talk of comfort and of curing this deadly grief."

ACT V. SCENE I.

This is a most important scene to be considered in forming our opinion of Lady Macbeth's character. In it we get a glimpse of the real woman that lay concealed behind the assumed mask of hardness and cruelty. No one who has seen *Mine Ransom* in this scene, and shuddered to hear the sighs of her 'sorely charged heart,' could ever doubt the terrible suffering that Lady Macbeth's repression of her better nature has caused her. She who had 'faced every crisis by sheer force of nerve,' who had been the strength and support of her husband in all his contests with the inevitable, now herself breaks down in her struggle with conscience and pours out her soul in the broken words of delirium.

Dr J G McKendrick mentions as some of the causes of somnambulism "over-excitement, the reading of special books, the recollection of an accident or of a crisis in the person's history," and remarks "It should never be forgotten that somnambulism, like chorea, hysteria, and epilepsy, is the expression of a general morbid predisposition, an indication of a nervous diathesis, requiring careful treatment so as to avoid more dangerous maladies."

4. **Went into the field.** Macbeth had probably taken the field before being obliged to shut himself up in his castle.
24. **Their sense is shut.** This is Rowe's emendation for 'their sense are shut,' which is the reading of the folios. No satisfactory explanation can be given of the use of 'are' in this passage, if the word is not a transcriber's error; it may have crept into the passage through a faint and ungrammatical connection with the 'eyes' of the preceding line.
- 59 **This disease is beyond my practice.** We are reminded that very little attention was paid to the treatment of insanity in the

Middle Ages. There is good reason to believe that many insane persons were formerly executed as criminals or as witches. It was not until about 1750 that the condition of the insane began to attract some amount of public attention in England.

ACT V. SCENE II.

The student will remark that the successive scenes of this Act deal alternately with the two contending parties. Thus in the first scene we saw the last of Lady Macbeth, in the third, fifth, and seventh we witness Macbeth's vain struggles against Nemesis, whilst in the second, fourth, and sixth scenes we have opportunities of measuring the progress of the forces that are gathering against him.

From Holinshed Shakespeare may have learnt

- (1) That Siward marched against Macbeth
- (2) That Macbeth fortified himself in Dunsinane.
- (3) That his subjects daily revolted from him.

1. See the last extract quoted on page 108.

2. "But after that Macbeth perceived his enemies power to increase, by such aid as came to them forth of England with his adversarie Malcolme, he recoiled back into Fife, there purposing to abide in campe, fortified, at the castell of Dunsinane."

3. "Some of his friends aduised him . . . to flee with all speed into the Isles, and to take his treasure with him . . . and reteine strangers, in whome he might better trust than in his owne subjects, which stalle dailie from him"

15. Cause. The change to *cause* is unnecessary. *Cause*, stands for the party of Macbeth by which his cause is represented.

16. Now does he feel. Compare lines 16-25 of this scene with 18-27 of the next, where Macbeth himself gives expression to the state of his feelings.

ACT V. SCENE III.

Macbeth's actions are an index of the state of his mind. At first he professes unbounded confidence (1-10), a moment later he loses heart (21-7), then determination (31-5); irresolution (47-53), and a continual changing of the topic of conversation all combine to show the distracted condition of his mind.

From Holinshed Shakespeare might take suggestions for Macbeth's continued confidence in the Witches.

"He had such confidence in his prophecies that he beleueed he should never be vanquished till Birnane wood were brought to

Dunsinane, nor yet to be slaine with anie mer that should be or was borne of anie woman "

- 8 **Epicures.** Sensuality in eating and drinking was undoubtedly a characteristic of the English nation in the reign of James I. "Our good English nobles," remarks Harrington in 1606, "whom I never could get to taste good liquor, now follow the fashion and wallow in beastly delights." Osborne with soft dishes as high as a tall man could well reach, filled with the choicest and dearest viands sea and land could afford."
- 14 **Lily-livered.** As the liver was the supposed seat of courage, a white and bloodless liver is often alluded to in Shakespeare as a sign of cowardice.
Patch. A clown is said to have been so called in allusion to his variegated or motley dress. Cf. *A Midsummer Night's Dream*, IV. 1, 210, "Man is but a patched fool."
- 20 **Cheer.** Bishop Percy suggested "chair," which would have reference to the royal seat or throne, which Macbeth occupies, and from which he dreads removal. For "disseat," which must be taken as equivalent to "unseat," the second folio has "disease."
21. **Way of life.** Johnson and other editors are of opinion that Shakespeare wrote 'May of Life.'
- 23 **Old age.** These lines contain the only suggestion conveyed by Shakespeare of any considerable lapse of time since the opening scene of the play. Macbeth's reign, in Holinshed, extended over seventeen years, from A.D. 1040 to A.D. 1057.
32. **My armour.** Notice that Macbeth asks for his armour three times and that when it has been put on him he has it taken off again, and orders it to be taken after him (57).
- 54 **Senna.** The generally accepted emendation of the reading of the folios, *cyme* and *caeny*.

ACT V. SCENE IV.

From Holinshed Shakespeare took the incident of the moving wood.

"Malcolme following hastily after Makbeth, came the night before the battell vnto Birnane Wood, and when his armie had rested awhile there to refreshe them, he commanded *euerie man to get a bough of some tree* or other of that wood in his hand, as big as he might beare, and to march forth therewith."

- 11 **To be given.** Dyce prints "to be *ta'en*," after Walker. Johnson has "to be *gone*." Another suggestion is "*only given*."
18. **Shall** has here no future sense but is used out of courtesy to Malcolm, and has the sense of "*may*."

ACT V. SCENE V.

"Alas for Macbeth! Now all is inward with him, he has no more prudential prospective reasonings. His wife, the only being who could have had any seat in his affection, dies—he puts on despondency, the final heart-armour of the wretched, and would fain think everything shadowy and unsubstantial, as indeed all things are to those who cannot regard them as symbols of goodness." (COLERIDGE)

8. The cry of women is, of course, the cry made by Lady Macbeth's attendants upon their discovery of the death of the queen
- 17 She should have died hereafter. I do not think that we are to understand from this line and the next that Macbeth has lost his love for his wife. I see in them rather an intimation of the feeling within him that his own death is certainly at hand. She could not live after his death, and his own "hour upon the stage" is almost ended. Only she might have awaited him
46. Arm, arm, and out. "Nevertheless, he brought his men in order of battell, and exhorted them to doo valiantlie" (HOLINSHED)

ACT V. SCENE VI.

From the opening speech of this scene we may observe how Malcolm's confidence has increased since last we saw him (Scene IV.) He here assumes the tone of command and language of royalty as though he were in assured possession of the crown.

2. Worthy uncle, &c Siward, Earl of Northumberland.
4. Battle, a division of an army, battalion, as in *Julius Cæsar*, V 1. 16, "Octavius, lead your battle softly on," and V iii. 108, "Set our battles on."

ACT V. SCENE VII.

Here, as at the beginning of the play, the physical courage of Macbeth is exhibited; but, as Dowden says, "He fights now not like 'Bellona's bridegroom lapp'd in proof,' but with a wild and animal clinging to life. This is instinct, that was valour."

From Holinshed Shakespeare took the incident of young Siward's death

"It is recorded also, that in the foresaid battayle, in which Earl Seward vanquished the Scottes, one of Seward's sonnes chaunced to be slayne."

1. Tied me to the stake. The metaphor is from the barbarous sport of bear-baiting, a favourite diversion of all classes of society in Elizabeth's time. The bears, we read, "are fastened behind, and

then worried by great English bull-dogs." Stowe remarks that "as for the bayting of Bulles and Beeres, they are till this day much frequented, namely, in Beere-gardens on the Bankside, wherein be prepared Scaffolds for beholders to stand upon." The price of admission to these gardens was "one pennie at the gate, another at the entrie of the scaffold, and a third for quiet standing."

Course was the technical term for a single attack of dogs at a bear-baiting

29. Strike beside us. This might mean "fight on our side," referring to the deserters from Macbeth's army

ACT V. SCENE VIII.

If we ask ourselves at the close of the play, "Are we moved with pity for Macbeth and his wife, or do we merely feel that the world was well rid of such a 'butcher and his fiend-like queen'?" what will be our answer? Few, I think, can close the book without at least some lingering feeling of pity for the unhappy pair. If then we ask ourselves, "Why do we feel this pity in our breasts?" we shall in our attempts to form an answer arrive at something like a definition, or at least an understanding of what tragedy is. Tragedy does not consist in the mere fact of death or suffering: the play is not a tragedy merely because it ends unhappily; it is tragic because of the promise and the possibilities that have come to nothing.

This scene contains a suggestive contrast of two soldiers' deaths; Macbeth dies accursed, Siward's son dies well and lives on in history as 'God's soldier'.

From Holinshed Shakespeare has taken

- (1) Macbeth's fight with Macduff
- (2) The account of young Siward's death

1 "Macbeth perceiving that Macduffe was hard at his backe leapt beside his horssse, saying 'Thou traitor, what meaneth it that thou shouldest thus in vaine follow me that am not appointed to be slaine by any creature that is borne of a woman, come on therefore, and receiue thy rewarde which thou hast deserved for thy paines,' and therewithall he lifted vp his sword thinking to have slaine him. But Macduffe quickly auoiding from his horssse, ere he came at him, answered (with his naked sword in his hand) saying. 'It is true, Makbeth, and now shall thine insatiabell crueltie have an end, for I am ouen he that thy wizzards haue told thee of, who was neuer born of my mother, but *ripped out of her wombe*' therewithall he slept vnto him, and slue him in the place. Then cutting his head from his shoulders he set it vpon a pole, and brought it vnto Malcolme."

2 "When his father heard the newes, he demaunded whether he receiued the wound wherof he died, in the fore parte of the body, or in the hinder part. and when it was tolde him that he receiued it in the

foreparte, 'I reioyce' (saith he) 'euen with all my harte, for *I woulde not wishe* eyther to my sonne nor to my selfe *any other kind of death.*'"

Shakespeare differs from Holinshed, who states that Macbeth "betooke him streit to flight, whome Makduffe pursued with great hatred, euen till he came unto Lunfannane."

1. The Roman fool. Cato, Brutus, Cassius, Antony, all characters in or alluded to in Shakespeare's Roman plays died by their own hands. Cf. *Julius Cæsar*, V iii 89

"By your leave, gods—this is a Roman's part.
Come, Cassius' sword, and find Titinius' heart."

9. Intrenchant does not here mean "not cutting" (cf. F *tranchant*=cutting), but "not able to be cut, invulnerable."
 14. Angel The word was formerly used in a bad as well as in a good sense. "To the class of lesser devils belonged the bad angel which, together with a good one, was supposed to be assigned to every person at birth to follow him through life—the one to tempt, the other to guard from temptation" (SPALDING)
 25. Our rarer monsters. We are reminded of Trinculo's remarks upon Caliban in *The Tempest*, II ii, "A strange fish! Were I in England now, as once I was, and had but this fi a painted, not a holiday fool there but would give a piece of silver, there would this monster make a man, any strange beast there makes a man, when they will not give a doit to relieve a lame boggar, they will lay out ten to see a dead Indian."
- An extensive catalogue of the wonders and monsters exhibited at country fairs in Shakespeare's time may be compiled from the works of contemporary poets and satirists. Ben Jonson, in his *Burtholomew Fair*, among other spectacles speaks of a bull with five legs, dancing dogs, and a hare beating the tabor. Bishop Hall makes us acquainted with a sagacious elephant, a bullock with two tails, and a fiddling friar.
54. Hail, King. Holinshed relates that Macbeth "was slaine in the yeere of the incarnation, 1057, and in the 16 yeere of king Edward's reigne ouer the Englishmen."

PLAYS ON WORDS.

Plays in which puns and quibbles or verbal conceits and affectations abound belong usually to Shakespeare's early period of composition. They are, unless characteristic of the person using them, offences against good taste which the poet himself discarded in his later plays, notwithstanding that they were the fashion of the day and were common to all the dramatic writers of the time. Consequently we are not surprised to find that the number of quibbles to be found in *Macbeth* is particularly small, or that the majority of those which are undoubtedly intended as puns are put in the mouth of the Porter, the one low character of the play.

- II ii. 55 I'll *gild* the faces of the grooms withal. ✓
For it must seem their *guilt* *characteristic*.
- II. iii 9 Faith, here 's an *equivocator*....who....could n
equivocate to heaven
- II iii 16. Here you may *roast your goose*.
- II iii 79 The wine of life is dead, and the mere lees } *che*
Is left this *vault* to bug of
- II iii. 125 The near in *blood* the nearer *bloody* *
- II iv. 5 Thou seest, the heavens, as troubled with man's *act*,
Threaten his *bloody stage*.
- III. ii. 19. Better be with the dead,
Whom we, to gain our *peace*, have sent to *peace*.
- IV. ii. 56. Then the *liars* and *swearers* are fools, for there are
liars and *swearers* enough to beat the honest men
Compare with line 47 *ante* "Liars and swearers" taken in
two different senses
- IV iii. 171. *Macd.* The tyrant has not batter'd at their *peace* }
No, they were well at *peace*, when I did }
leave 'em.

EXPRESSIONS BORROWED FROM THE STAGE.

It is not surprising that Shakespeare, who was an actor as well as dramatist, should borrow many metaphors from the language of his own profession.

- I. iii. 128. Two truths are told,
As happy prologues to the swelling act
Of the imperial theme
- I. iv 8 He died
As one that had been studied in his death
To throw away the dearest thing he owed ✓
- II. iv. 5. Thou seest, the heavens, as troubled with man's *act*,
Threaten his *bloody stage*.

- V. v 24 Life 's but a walking shadow, a poor player, {
That struts and frets his hour upon the stage
And then is heard no more
V viii 23 Then yield thee, coward,
And live to be the show and gaze o' the time
We'll have thee, as our rarer monsters are,
Painted upon a pole, and underwrit, x
'Here may you see the tyrant'

EXPRESSIONS BORROWED FROM THE LEGAL PROFESSION.

"Shakespeare," says Lord Campbell, "must have been intimate with the students at the Inns of Court, who were in the habit of playing before Queen Elizabeth at Greenwich, as he took a part in these Court theatricals." He may thus have found many opportunities of acquiring the knowledge of law of which he has displayed such complete mastery that many persons have argued that "on leaving school, Shakespeare was placed in the office of some country attorney, or the seneschal of some manor court."

- I. vii. 4 Catch with his success, success !
III. ii 38 In them nature's copy 's not eterne. '
III. ii 49 Cancel and tear to pieces that great bond. '
III. iv 33 The feast is sold that is not often vouch'd !
IV. i. 83 But yet I'll make assurance double sure,
And take a bond of fate {
IV. i. 99 Lave the lease of nature {
IV. iii 34 The title is affeer'd. '
IV. iii. 189 Is it a fee-grief due to some single breast? '

SHAKESPEARIAN GRAMMAR ILLUSTRATED FROM THE PLAY.

I am indebted to Dr. Abbott ("Shakespearian Grammar") for numerous suggestions incorporated in this and in the succeeding section.

ADJECTIVES, USE OF.

Adjectives used as Adverbs.

Adverbs are by origin forms of declension, cases of substantives, *adjectives*, or pronouns. In Early English an adverb was commonly distinguished from the adjective from which it was derived by the addition of a suffix *e* (the dative ending). This suffix, in common with others, was gradually dropped, and the simple form of the adjective came thus to do duty for the adverb. We still use many adjectives adverbially, even when we have a corresponding adverb, *e.g.* quick, slow, nice, etc.

- | | | | |
|------|-------|-----|--|
| I. | vii. | 17 | Duncan hath borne his faculties so <i>meek</i> = meekly. |
| I. | vii. | 77 | Who dares receive it <i>other</i> = otherwise |
| II. | i. | 19 | Which else should <i>free</i> have wrought = freely |
| II. | iii. | 122 | Which the false man does <i>easy</i> = easily |
| II. | iv. | 38 | Lest our old robes sit <i>easier</i> than our new = more easily. |
| III. | ii. | 55 | Things <i>bad</i> begun make strong themselves by ill = badly |
| IV. | i. | 83 | But yet I'll make assurance <i>double</i> sure = doubly |
| V. | viii. | 9 | As <i>easy</i> mayst thou the intrenchant air |
| | | | With thy keen sword impress, as make me bleed = easily. |
| V. | viii. | 35 | I would the friends we miss were <i>safe</i> arrived = safely |

Adjectives used as Nouns.

- | | | | |
|------|-------|-----|---|
| I. | v. | 28 | All that impedes thee from the golden <i>round</i> = crown |
| I. | v. | 53. | The blanket of the <i>dark</i> = the darkness. |
| I. | vii. | 75 | Those sleepy <i>two</i> = that sleepy pair |
| II. | ii. | 62. | Making the green one <i>red</i> = red colour the green one |
| III. | i. | 117 | Against my <i>near'st</i> of life = innermost part. |
| V. | ii. | 11 | Protest their <i>first</i> of manhood = give first proof. |
| V. | viii. | 32 | Yet I will try the <i>last</i> . (Cf. L. <i>extrema parti</i>) |

Adjectives Transposed.

"Possessive adjectives when unemphatic are sometimes transposed, being really combined with nouns (like the French *monsieur*, *milord*)."

—ABBOTT

- | | | | |
|----|----|----|--------------------------|
| V. | v. | 30 | Gracious <i>my</i> lord. |
|----|----|----|--------------------------|

An adjective is sometimes used attributively *after* its noun for the sake of emphasis

- | | | | |
|-----|-----|-----|---|
| I. | ii. | 46. | That seems to speak <i>things strange</i> |
| II. | iv. | 3. | I have seen <i>hours dreadful</i> and <i>things strange</i> . |

- III. iii. 4. To the *direction just* .
 IV. i. 7 *Days and nights has thirty-one*
 V. iii. 39. Canst thou not minister to a *mind diseased* ?

Double Comparative.

The comparative ending sometimes received the addition of *more* in order to give greater emphasis. We still use the double comparative *nearer* and occasionally *lesser*.

- I. iii. 65 *Lesser* than Macbeth, and greater.

Unusual Forms or Significations.

In the Elizabethan age the use of adjectival and participial endings was much less restricted than is now the case. The endings *ed*, *full*, *less*, *ble*, and *ive* are found with both an active and a passive meaning.

- I. iv. 11. A *careless* tuffo = not to be cared for.
 I. vii. 23 The *sightless* couriers of the air = invisible.
 II. i. 36. *Sensible* to feeling = able to be perceived.
 III. iv. 41. The *graced* person of our Banquo = gracious.
 IV. i. 24. Of the *rain'd* salt-sea shark = ravenous.
 V. i. 27. It is an *accustom'd* action with her = customary.
 V. iii. 42. Some sweet *oblivious* antidote = causing oblivion.

Mere is used as in Latin in

- IV. iii. 145. The *mere* despair of surgery = utter.

✓ *More* is used as the comparative of *great* in

- ✓ V. iv. 12. Both *more* and less have given him the revolt.

✓ *Self* is used with its old adjectival force in

- V. viii. 70. By *self* and violent hands

ADVERBS.

Adverbs are, in the earliest stage of a language as well as in the latest, forms of declension, cases of substantives, adjectives or pronouns, hence we need not be surprised to find any of these parts of speech used as adverbs.

Nouns and Pronouns used as Adverbs.

- I. iii. 121 That trusted *home*.
 III. i. 13. *All-thing* unbecoming.
 III. i. 131. *Something* from the palace.
 V. iv. 2. We doubt it *nothing*.
 V. v. 7. Beat them backward *home*.

Double Comparative.

- V. ii. 13. Others that *lesser* hate him.

Double Negative.

This irregularity, like those of double comparatives and double superlatives, may be explained by the desire of emphasis which suggests

repetition In French the double negative *ne...pas, ne...point* has become the rule, not the exception, owing to a similar desire to strengthen the expression

- I. iii. 74 Stands *not* within the prospect of belief, *no* more than to be Cawdor. We should now say "any more," or omit the first negative
- I. iv. 30 *Not* must be known *no* less to have done so
- II. iii. 48. Tongue, *not* heart *cannot* conceive nor name thee
- III. vi. 8. Who cannot *want* the thought Here we have what is virtually a double negative. *want* = not have. We should now say, "Who can want?" etc

Adverb used as Adjective.

The freedom with which one part of speech was used in the place of another is one of the characteristics of Elizabethan English. In the following instances the adverb together with the noun is printed as a compound word

- IV. iii. 126. Before thy *here*-approach.
- IV. iii. 141. Since my *here*-remain in England.

Transposition of Adverbs.

The modern rule with respect to the position of adverbs is, that in general they should be placed as near as possible to the word qualified. Elizabethan authors allowed themselves considerable licence in this respect.

- I. ii. 62. *No more* that thane of Cawdor shall deceive Here 'no more' is transposed to the beginning for the sake of emphasis
- I. iv. 20. *Only* I have left to say
- I. v. 8. By which title, *before*, these wend, sisters saluted me
- III. vi. 2. *Only* I say

ARTICLES.

Omission of the Article.

In modern English there are many stock phrases (principally adverbial) in which no article is used, *e.g.* leave school, shake hands, at home, at sea, over head and ears, etc. In Elizabethan English *a* (since it was then hardly distinguishable from the numeral "one," of which it is a shortened form) was more emphatic than with us, and was consequently more often omitted when no emphasis was required

- I. ii. 30 Surveying vantage = seeing an advantage
- I. iii. 110 Under heavy judgment
- I. vi. 16 Were poor and single business.
- I. vii. 82 False face must hide what the false heart doth know.
- IV. iii. 8. As if it yell'd out like syllable of dolour.
- IV. iii. 43. Here from gracious England have I offer.

V vii 3. What 's he that was not born of woman?

So also in line 11 of the same scene, whilst in line 13 we have ' of a woman born "

The definite article is omitted in

I. iii. 156. Let us speak our free hearts each to other. We still retain the form "to each other" for "each to the other "

I. iv. 17. Thou art so far before that swiftest wing, etc.

I v 61 Never shall sun that morrow see.

III. ii 1 Is Banquo gone from court?

III iii 22 We have lost best half of our affair

III v 25 I'll catch it ere it come to ground

V. vii 6 My soul is too much charged with blood of thine already

Insertion of the Indefinite Article

We still say "a score," "a to(u)it(een)-night," but in Shakespeare we frequently find "a" before a numeral adjective, as in

III iv 132 There 's not *a* one of them

In the following sentence *a* = "a kind of "

I vii. 68. Their drenched natures lie as in *a* death

CONJUNCTIONS.

Omission of the Conjunction.

Most frequently the conjunction *if* appears to be omitted. The explanation of this apparent irregularity is to be found in the fact that the subjunctive mood was formerly in much more common use than it now is. One of its uses was to express a hypothesis, as in the following.—

I v 32. Who, *were't* so, would have inform'd

III i. 25 *Go* not my horse the better
I must become a borrower of the night

That is omitted after *so* in

IV ii. 28. I am so much a fool, should I stay longer,
It would be my disgrace and your discomfort.

An is a contraction of *and*, which in the Northern dialect meant *if*.¹

III. vi. 19. As, *an't* please heaven, he shall not

"*As*" with the Subjunctive is equivalent in Shakespeare to "as if "

I iv. 11 *As 'twere* a careless trifle

i e, "in the way in which (he would throw it away) were it a careless trifle." Cf also V v. 13. Often the subjunctive is not represented by any inflection, as in

II. ii. 27. As they *had* seen me with these hangman's hands.

Sometimes the *as* is not followed by a finite verb

- II. iv 5 Thou seest, the heavens, *as* troubled with man's act,
i.e. (as if they were) troubled

"So," "that," and "so that" appear to be used indifferently with the same meaning

- I. ii 57 The victory fell on us . . . *that* now Sweno craves
 composition.

Here the desire of brevity explains the omission of *so* Similarly in

- I. vii 4 *That* but this blow might be the be-all
 I. vii. 25 And pity shall blow the horrid deed in every eye,
that tears shall drown

Here the *so* may be understood from line 18 *ante*.

- II. i. 26 *So* I lose none in seeking to augment it

Here *so* = "provided that," and is used with the subjunctive.

- II. ii. 6 I have drugged them possets *that* death and nature do
 contend about them = *so that*.

- IV. iii 71 With this there grows . . . a stanceless avance,
that, etc

- IV. iii 75 As a sauce to make me hunger more, *that* I should
 forgo

"That" is used pleonastically, as a conjunctive affix in

- I. ii 53 Till *that* Bellona's bridegroom confronted him
 IV. iii 99 Since *that* the truest issue . . . stands accused

"Whiles," originally the genitive of the noun "while" = time, is used as a conjunction in

- III. ii. 53. *Whiles* night's black agents to their preys do rouse
 V. viii 2. *Whiles* I see lives

NOUNS.

Abstract Nouns used in the Plural.

We do not often use abstract nouns in the plural, but Shakespeare frequently does to express (1) the *persons* possessing the quality, or (2) the *things* to which the action, state, or quality belongs.

- II. iv 3 This sore night hath trifled former *knowings*
 III. i. 121. Whose *loves* I may not drop
 IV. iii. 29 Let not my *jealousies* be your *dishonours*
 IV. iii. 117 The *taints* and *blames* I laid upon myself
 V. ii. 3 *Revenge*s burn in them
 V. viii. 61. Before we reckon with your several *loves*.

"The conversion of abstract nouns to concrete is due to the fact that it is much easier to think of some person or thing, than to think of the abstract quality apart from any person or thing. Hence we are naturally disposed to transfer the name of the quality to the name of

the person possessing the quality" [Nesfield]. This is what has usually taken place when abstract nouns are used in the plural, as well as in the following examples.—

Abstract for Concrete.

- II. i. 36 Art thou not, fatal *vision*, sensible to feeling?
 II. ii. 28. Listening their *fear*.
 II. iii. 95. The *expedition* of my violent love
 Outrun the pauser *reason*
 II. iii. 111. And when we have our naked *frailties* hid.
 III. i. 32 Filling their hearers with strange *invention*.
 IV. i. 144. *Time*, thou anticipatest my dread exploits

Here there is personification of an abstract idea, a figure of speech, of which several examples occur in the play

- IV. iii. 166. O *relation*, too nice, and yet too true.
 V. viii. 53. Here comes newer *comfort*.

Nominative Absolute.

Most languages have an absolute use of a case. In Latin it is the ablative, in Greek the genitive, and in Anglo-Saxon it was the dative. When the dative inflexion was dropped, this looked like the nominative, and is now regarded as the nominative. As in Latin, the participle is often omitted in this construction. Occasionally the noun or pronoun is not expressed but implied

- I. iii. 155. The *interim* having weigh'd it.
 II. i. 17 Being unprepared, for *we* being unprepared.
 II. i. 34 The *hand* toward my hand
 III. i. 63 No *son* of mine succeeding.
 III. i. 131. Always thought that I require a cleanness, for *it* being always, etc.
 III. ii. 32. Unsafe the while, for *we* being unsafe.
 IV. ii. 11. Her young *ones* in her nest

Noun as Adjective.

Proper nouns are easily regarded as adjectives, and Shakespeare extends the use to common nouns. We still do this with the names of towns, and in many stock phrases, where the two words form a kind of compound noun. Cf. "A *Birmingham* sword," "Dresden *China*," "a *cottage* garden," "a *villa* residence," "the *park* gates." And in French any noun can be made into an adjective by prefixing *de*, e.g. *Vins de France* = French wines.

- I. ii. 63. Our *bosom* interest.
 II. iii. 20. The *primrose* way.
 IV. i. 48 You secret, black, and *mid-night* hags.
 V. iii. 11. Where gott'st thou that *goose* look.
 V. iii. 15. Those *linen* cheeks of thine.

Noun as Verb.

We usually make short nouns and adjectives into verbs by the addition of *-en*. But in Elizabethan English the tendency was to drop such suffixes. And at the present day also we often form verbs, without any suffix, from nouns and adjectives. Cf. to *train* to a place, to *bicycle*, to *black* boots.

- II ni 64. To *countenance* this horror. This noun is still commonly used as a verb.
 II iii 86. Then hands and faces were all *badged* with blood.
 II iv 3. This sore night hath *tried* former knowings = made as trifles. Or this may be taken as an instance of an intransitive verb used transitively.
 IV iii 57. To *top* Macbeth.
 IV iii 92. *Uproar* the universal peace.
 V. ii 30. To *dew* the sovereign flower.
 V. vii 20. I sheathe again *undeeded*.

Possessive Case Ending.

The possessive case was once used with any kind of noun; but its use is now very much restricted. We should not now feel at liberty to say.

- I. ii 58. Sweno, the Norways' king, craves composition.

PREPOSITIONS.

Prepositions frequently interchanged.

Perhaps what we are most struck with in Elizabethan English is the apparently loose use of prepositions. The reason of these apparent irregularities is that, owing chiefly to the influence of printing and a desire for uniformity, the functions of prepositions have become narrowed. They are now used idiomatically, rather than with reference either to their origin or real meaning. Thus we say, "he died *of* fever," but always "sick *with* fever," where *of* and *with* are both used in the sense of cause.

- I. ii 13. The merciless Macdonwald . . . *of* kerns and gallow-glasses is supplied = with.
 I. iii 84. Have we eaten *on* the insane root = of.
 I. iv 55. *In* his commendations I am fed = on.
 I. v 36. Almost dead *for* breath = for want of.
 II. ii 33. These deeds must not be thought *after* these ways = in this way.
 III. i 51. *To* that dauntless temper . . . he hath = in addition to.
 III. i 107. Our health . . . which *in* his death were perfect = on, or with.
 III. i 111. Weary with disasters, tugg'd *with* fortune = by.
 III. i 120. I must not *for* certain friends = on account of.
 III. iv 43. Pity *for* mischance = on account of.
 III. iv 64. Impostors *to* true fear = compared with.

III	vi	21	From broad words . . Macduff lives in disgrace = owing to, on account of
III	vi	27	Is received of the most pious Edward = by
III	vi	30	To pray the holy king, upon his aid = for the purpose of
IV	ii	32	Live . . with worms and flies = on.
IV	iii	49	More suffer . . by him that shall succeed = through.
IV	iii	217	They were all struck for thee = on account of
V	ii	7	Shall e'er have power upon thee = over
V	v	5	Forced with those that should be ours = reinforced by
V	v	13	Supp'd full with horrors = on.

Preposition used pleonastically.

✓ III iv 187. I am *in* blood stepp'd *in* so far.

PRONOUNS.

Personal Pronouns.

"His" for "its." *Its* is a modern word and occurs rarely in Shakespeare at the beginning of the seventeenth century, though it is found frequently in Dryden at the end of it. It appears once in the Authorised Version of the Bible (*Levit* xxv 5), as now printed, but not at all in the original version of 1611. *His* was formerly the genitive case of both *he* and *it*. Cf. "If the salt have lost *his* savour"

- II 1. 53. Wither'd murther, alarum'd by *his* sentinel the wolf.
- III 1. 24. Treason has done *his* worst.
- IV. 1. 96. Bid the tree unfix *his* earth-bound root

Personal Pronoun used Reflexively. *Me, thee, him, etc.*, are often used in Elizabethan, and still more often in Early English, for *myself, thyself, etc.* *Self* was originally an adjective, as it still is in *self-same hour* and was declined with the preceding pronoun, thus we could say, *I self, mine self* (= of me self), etc. In later English "self" came to be used also as a noun—Cf. "our innocent *self*," (III i 78)—and was qualified by the Possessive pronouns of the 1st and 2nd person with the 3rd person, however, it retains its function as an adjective: he hurt *him-self*

- I. v. 51. Pall *thee* in the dunnest smoke
- II ii. 24. They address'd *them* again to sleep.
- III. ii. 54. Hold *thee* still
- V. iv. 4. Let every soldier hew *him* down a bough. Here *him* is dative case = for himself.
- V viii 23. Then yield *thee* coward . . .
- V viii. 62. Before we . . . make *us* even with you

Dative of Interest, Ethic Dative.

The *Ethic Dative* calls attention to a person, other than the subject, interested in an action.

- III vi 41. The cloudy messenger turns *me* his back

Relative Pronouns

The Omission of the Relative is common in Shakespeare, especially where the antecedent clause is emphatic and evidently incomplete. Modern usage confines the omission mostly to the objective but in Shakespeare either case is omitted.

The *Nominative Case* is omitted in

- I v 20 (Thou art) without the illness should attend it.
 II ii 22 There 's one , did laugh in 's sleep
 IV i 140 Who was't . came by '
 V. vii 7 Than any . . is in hell

The *Objective Case* is omitted in

- I iii. 15. And the very ports they blow = on which they blow.
 V. ii. 19. Those he commands move only in command = those whom, etc

Omission of Antecedent.

The antecedent of the relative pronoun must frequently be understood from the context.

- I iii 109. Who was the thane, lives yet
 I vii. 47. Who dares do more, is none
 III. vi 42 And hums, as who should say
 IV. iii 160 Nothing, but who knows nothing.

“Which” for “who.”

In Shakespearian English *which* was commonly used relating to persons. Cf. “Our Father *which* art in heaven”

- I ii 20 The slave, *which* ne'er shook hands with him.
 III i. 76 It was he, in the times past, *which* held you,
 So under fortune, *which* you thought had been
 Our innocent self
 V i 60. I have known those *which* have walked in their sleep,
 who have died holily.

Here *which* and *who* are used in the same sentence in reference to the same antecedent. The *which* is less definite than the *who* (= and yet they).

“Who” with inanimate antecedent.

In Shakespeare we frequently find *whose* used in relation to abstract nouns or things without life. Thus

- I. iii. 136 That suggestion *whose* horrid image = the horrid image of which.
 I. iii. 140. My thought, *whose* murder yet is but fantastical = in which murder, etc
 III i. 103. That business . . . *whose* execution takes your enemy off = the execution of which

- I. vi 23. His great love hath *hōp* him
 II iii. 51. Sacrilegious murder hath *broke* ope Also in III. iv.
 110, IV iii 121
 III vi. 33. Hath so *exasperate* the king.
 IV 1 65 Grease that 's *scatten*.
 IV 1 145 The flighty purpose never is *o'ertook*.
 V v. 9 I have almost *forgot* the taste of fears.
 V. viii. 26 Painted upon a pole, and *under writ*.

'Be' is used for "are" in

- IV. ii. 48 And *be* all traitors that do so ?

This *be* was in Tudor English *bin'*, in A S *béo-th*, and is a form of the present indicative, *not* subjunctive.

'Be' is used for "have" as an auxiliary of intransitive verbs This use of "to be" is most common in the case of verbs of motion, and is due to the fact that intransitive verbs express a *state* rather than an *action*. The distinction is seen clearly in 'the flower has faded,' and "the flower is faded"

- I iii 111. Whether he *was* combined with those of Norway.
 I. iv 1. *Are* not those in commission yet return'd ?
 I. iv. 8. They *are* not yet come back.
 II iv 26 The king's two sons *are* stol'n away and fled.
 III iv. 20 Fleance *is* 'scaped.
 III. iv. 137. I *am* in blood stepp'd in so far.
 IV. 1 142 Macduff *is* fled to England
 V. viii 35 I would the friends we miss *were* safe arrived.

Gerundial Infinitive.

The Dative or Gerundial Infinitive is often used by Shakespeare for the Gerund. In Old-English the preposition *to* was prefixed to the gerund before it was prefixed to the infinitive, and hence arose the frequent use of the present infinitive form for the gerund

- I. iv. 12. There 's no art *to find* the mind's construction in the face
 We might say "of," or "for finding."
 V. ii. 23. Who then shall blame his pester'd senses *to recoil* and
 start ?
 We should say "for recoiling," etc.

Intransitive Verbs used Transitivity.

Shakespeare uses as transitive many verbs which are now intransitive. The explanation of this use may be that in Latin the impersonal verb was used with a personal object, *e g* they said *me pudet* = it shames me, where we say "I am ashamed," whilst Lady Macbeth says 'I shame to wear a heart so white' (III ii 63) We can still use a few intransitive verbs in a causal sense, *e g*. "He *ran* a thorn into his hand."

- II ii. 28. *Listening* their fear, I could not say "Amen."
 II. iii 31. I have almost *slipp'd* the hour.

"Shall" and "will," and "should" and "would"

Shall and *should* are frequently used by Shakespeare where we should now use *will* and *would*. In such cases *shall* and *should* often have something of their original meaning of *owe* and *ought*.

- I. ii. 45 So *should* he look that seems to speak things strange
 I iii. 119 Do you not hope your children *shall* be kings?
 I vi. 30 We love him highly, and *shall* continue our graces
 I. vii. 62 Whereto the rather *shall* his day's hard journey
 Soundly invite him
 II. i. 29 So I lose none . . . I *shall* be counsell'd.
 III. iv. 57 If much you note him, you *shall* offend him
 III. vi. 19. They *should* find what 'twere to kill a father, so
 should Fleance
 I 18 Thou *would'st* (wishest to) be great
Would is sometimes used for *will*, *wish*, *require*
 I. vii. 34 I have bought golden opinions . . . which *would*
 (require to) be worn now in their newest gloss.
 III. i. 49 Reigns that which *would* (requires to) be fear'd
 IV iii. 180. Words that *would* (require to) be howl'd out in the
 desert air.

Singular Verb with Plural Subject.

This peculiarity may be accounted for in several ways.

- (1) The apparently singular form may be the Northern plural in *es* or *s*
 - (2) The subject noun may be considered as singular in *thought*
 - (3) When the verb precedes the subject, the writer has, perhaps, not quite settled what the subject is to be. Cf. the use of *il y a* in French
 - (4) The verb is sometimes attracted into the singular by the presence near it of a singular noun or pronoun (not necessarily the subject or even part of a composite subject)
- I iii. 148. Time and the hour *runs* through the roughest day
 See (2) above
 I. iv. 23. The service and the loyalty I owe . . . *pays*
 itself. (2)
 I. v. 29. Fate and metaphysical aid *doth* seem, etc. (2).
 I v. 30. What *is* your tidings? (2).
 II. i. 61. Words to the heat of deeds too cool breath *gives* (4), or
 for the sake of the rhyme.
 II. iii. 78. Renown and grace *is* dead. (2).
 II. iii. 80. The mere lees *is* left this vault to brag of. (2).
 II. iii. 125. There *'s* daggers in men's smiles. (3).
 IV. i. 141 'Tis two or three that bring you word. (3).
 IV iii. 156 The means that *makes* us strangers. (2).
 V. iii. 12. There *is* ten thousand. (3)

Subjunctive Mood.

The simple form of the Subjunctive (*ie* without any auxiliary) was much more commonly used in Shakespeare's time than it now is

- II. ii. 12. *Had* he not resembled my father as he slept, I *had*
 done 't.

- II. ii. 65. *Retire* we to our chamber (imperatively).
 II. ii. 72. 'Twere best not know myself.
 III. i. 25. Go not my horse the better.
 III. iv. 139. Returning *were* as tedious as go o'er.
 III. vi. 20. They should find what 'twere to kill a father.
 IV. iii. 229. Go we to the king (imperatively).
 V. ii. 28. *Pour* we in our country's purge each drop (imperatively)
 V. ii. 31. *Make* we our march towards Birnam

On the use of the Subjunctive Mood Dr. Abbott has the following caution. "The reader of Shakespeare should always be ready to recognize the subjunctive, even where the identity of the subjunctive with the indicative inflection renders distinction between two moods impossible, except from the context."

Verb as Substantive.

- I. vii. 72. Who shall bear the guilt of our great *quell*?

Miscellaneous Irregular Constructions

- I. vii. 77. Who *dares* receive it other,
 As we shall make our griefs and clamour roar

Dare and *dares* are used indiscriminately by Shakespeare. As in its demonstrative meaning of *so*, is occasionally found parenthetically = "for so."

- II. ii. 73. To know my deed, 'twere best not *know* myself.

Here *to know* seems to represent the (modern) Gerund = For knowing Cf. IV. ii. 70, "To fright you thus methinks I am too savage" = *in* or *for* frightening "Twere best" is frequently followed by the infinitive without *to*. Cf. III. ii. 20, "Better be with the dead."

- III. iv. 127. *What* is the night?

Here the interrogative *what* is used almost as an adverb = "in what state," "how far advanced."

- IV. ii. 23. Shall not be long but I'll be here again

Here the omitted subject is *it*. The omission of the subject was not uncommon in the Elizabethan period in cases where the meaning was clear without it

- IV. iii. 11. *What* you have spoke *it* may be so perchance.

This use of the personal pronoun in the correlative is in Old and Middle English almost the rule. We may compare with it Dickens' "Mrs. Boffin, which her father's name was Henry."

- V. viii. 4. Of all men *else* I have avoided thee.

Here we have an example of confusion of two constructions in superlatives, the two ideas being, "I have avoided thee most of all men," and "I have avoided thee more than any man else."

- V. viii. 40. He *only* lived *but* till he was a man

In this case either *only* or *but* is pleonastic. It may be explained as resulting from a confusion of two ideas, "He only lived till he was a man," and "He lived, but (he died as soon as) he was a man."

METRICAL CONSTRUCTION.

The ordinary line in blank verse consists of five feet of two syllables each, the second syllable in each foot being accented

- I. m. 84. The Kin'g | hath ha'p | pi'ly | receiv'd | Macbeth
 The ne'ws | of th'y | succe'ss, | and wh'er | he re'ads
 Thy pe'rs | o'nal ve'n | ture i'n | the w'h | e's' p'ght,
 His wo'n | de's and | his pla'is | es do' | conti'nd

But as this line is too monotonous and found too frequent use, the metre is varied, sometimes (1) by changing the position of the accent, sometimes (2) by introducing trisyllabic and monosyllabic feet. And it must not be thought that all accented syllables receive the same stress. In the lines quoted above the syllables *-ly* in (1), *thy* in (2), *in* in (3), and *and* in (4) are defective in accent, *re* are feebly stressed.

The position of the accent is frequently changed. The inversion of the accent (trochee) is most frequent at the beginning of a line, but it occurs also, not uncommonly, after a pause in another part of the line.

- I. iv. 21. *Mon'ie* is | thy du'e | than mo'ie | than a'll | can pa'y
 IV. m. 22. *An'gels* | are br'ight | still thou'gh | the b'ght | est fell

The trochee after a stop in the middle of a line is seen in

- I. vii. 35. No't cast | as'i'de | so so'on | *W'e's the* | hope dru'nk
 III. iv. 58. Fee'd and | lega'id | him no't | *Th'e you* | a ma'n

The trochee is occasionally found, not following a pause

- I. iv. 52. The ey'e | *wo'rk at* | the han'd | yet le't | that b'e
 II. iv. 7. And ye't | dark m'ght | *str'a'ngles* | the tr'av | (e)ling la'mp.

An extra syllable is frequently added before a pause, especially at the end of a line.

- I. ii. 30. But the | Norwey | an lord | survey | ing want | *age*.

Occasionally, but not often, this superfluous syllable is a monosyllable

- II. i. 33. Is this | a dag | ger which | I see | before | *me*

In twenty-five lines in *Macbeth* the superfluous syllable occurs after the second foot, *e.g.*

- II. ii. 52. Give me | the dag | *gers* | . the sleep | ing and | the dead.

In thirty-two it occurs after the third foot, *e.g.*

- II. ii. 73. Wake Dun | can with | thy knock | *ing*. | I would | thou couldst

Sometimes we find the double feminine ending, both after the second, and after the last foot, *e.g.*

- I. vii. 10. To plaguo | the mven | *to* | This ev | en-hand | ed just | *ice*.

Such extra syllables are called double (or feminine) endings, and afford a useful indication of the approximate date of the play. Speaking generally, if the double endings are rare (*e.g.* 9 in *Love's Labour's Lost*, 1588) we may infer that the play is of early date, if

they occur frequently, that the play belongs to Shakespeare's later period (*e g* 726 in *Cymbeline*, 1610-12). In *Macbeth* there are, according to Mr Fleay, 399 lines with Feminine endings.

Two extra syllables are sometimes allowed, if unemphatic, before a pause, especially at the end of a line, thus giving the appearance of an Alexandrine.

III iv 2 And last | the hear | ty wel | come Thanks | t(o) your ma | jesty.

Unaccented monosyllables. Provided there be only one accented syllable there may be more than two syllables in any foot, *e g*.

I ii 45. What a haste | looks through | his eyes ! | So should | he look

Accented Monosyllables. Sometimes an unemphatic monosyllable (such as *a*, *and*, *at*, *for*, *in*, *of*, *the*, *to*) is allowed to stand in an emphatic place, and to receive an accent When they occur at the end of the line they are called "weak endings" These appear for the first time in considerable quantities in *Macbeth*, and hardly at all in Shakespeare's earlier plays.

II i 13 He hath | been in | unns | ual | pleas | ure and.

Syllables slurred or omitted. Many syllables which we now pronounce might formerly be omitted in pronunciation Many lines apparently irregular may be reduced to regularity on this principle of slurring, *e g* if we contract "God be with you" into the familiar *good-bye* we are able to scan.

III i 43 Till sup | per time | alone : | while then | God be with you.

The commonest elisions are 'd for *ed*, 's for *is* or for *us*, or for *his*, *st* for *est*, 'll for *will*, 'ld for *would*, 'lt for *wilt*, 't for *art*, 't for *it* or for *to*, o'er for *over*, ev'r for *either*, whe'r for *whether*, o' for *of*, i' for *in*, th' for *the* Other words occurring in the play, in which a vowel sound must be slurred or elided, are *cer'mony*, *warr'nted*, *nour'sher*, *ty'nny*, *ver'ty*, *corp'ral*, *discov'ry*, *temp'ance*, *persev'rance*, *gen'ral*, *moment'ry*, *con'frence*, *ev'ry*, *maud'ious*, etc (See Mayor's *English Metre*, 156-9)

Lengthening of Words. Many words are given an additional syllable in pronunciation, *e g*. —

I. ii. 3. The new | est state | This is | the sei | ge-ant

III. ii. 30. Let your | remem | b-e-rance | apply | to Ban(quo).

The termination *-ion* is frequently pronounced as two syllables, *e.g.* :

I. ii. 17. Which smoked | with blood | y ex | ecu | tion.

The *ed* of past participles is frequently pronounced as a separate syllable, even where the *e* is usually mute As such words are accented in the text, the student will readily find examples.

Monosyllables are drawn out in pronunciation so as to serve as a foot, or are pronounced as dissyllables. This generally happens where the letter *r* follows a long vowel, *e g* .

I vi. 6 Smells woo | ingly | he-re | no jut | ty frieze

II i 20 I draw't | last night | of the | three we | rd sists | ers.

Alexandrines containing six pronounced accents are rare in Shakespeare, and are most commonly found in lines divided between different speakers

- I. i. 57 The Viet | (o)ry fell | on us | Great hap | piness | that now
 I. i. 3 And she | goes down | at twelve | I had | (e)nt | us lat | ei, Sn
 An Alexandrine is occasionally found with the feminine ending
 V. v. 16 The quee | my lord | is dead | She should | have died | here af | ter

The number of lines which may be taken as Alexandrines is unusually great in *Macbeth*. But many of these are only

Apparent Alexandrines, which can be reduced to five-foot lines by the omission of unemphatic syllables.

- III. i. 138 I'll come | to(you) anon | We are | resolved | my lord
 IV. iii. 232 Put on | the(ri) instruments | Receive | what cheer | you may.
 V. iv. 6 The num | bers of | our host | and make | discov(ey)

Short Lines. The number of short lines in *Macbeth* is exceptionally great, and may be due, as many editors think, to corruption in the text. We find single lines containing only four, three, or even two accents. The verse with four accents is often used, with rhyme
 "when witches or other extraordinary beings are introduced as speaking" (ABBOTT).

- IV. i. 20 Do'uble, | do'uble | to'ld and | wo'uble,
 Fi're | bu'in and | ca'ldron | bu'ble

Single lines with three or two accents are most frequent at the beginning and end of a speech

- II. i. 41. As thr's | which no'w | I draw
 IV. i. 81 Shall har'm | Macb'eth

The pause in such cases may usually be filled up with action, and is sometimes to be explained by the haste or excitement of the speaker.

Proper Names. The same name is not always pronounced in the same way in Shakespeare; thus *Glamis* appears to be a monosyllable in I. iii. 116. Where it occurs at the end of a line, as in I. iii. 48, 71, it may be pronounced as either a monosyllable or a dissyllable. Elsewhere it is a dissyllable.

Dunsinane has the proper Scotch pronunciation, *i e* is accented on the second syllable in IV. i. 93. Elsewhere it is accented on the first syllable

Hecate, contrary to classical usage, is pronounced as a dissyllable.

Macbeth is accented on the first syllable in IV. i. 126, and *Macduff* in III. vi. 39.

Accent. Many words are accented otherwise than at present

- I. v. 27. And cha's | tise with | the val | our of | my tongue.

So we find also acc'e'ss, I. v. 44, pu'veyor, I. vi. 22, o'b'scure, II. iii. 43; ma'nkind, II. iv. 18, ba'hoon, IV. i. 37, co'nj'ure, IV. i. 50, somet'ime, IV. ii. 76, perse'velance, IV. iii. 86, almo'st, V. v. 9, V. vii. 27.

Rhyme.—For a play written as late as *Macbeth* is supposed to have been composed (1606), the proportion of rhyming lines is large. Most of these rhyming lines, however, are introduced with a special purpose. Thus the Witches are generally made to speak in rhyme in order that the language of the supernatural beings may be distinct from that of the ordinary characters of the play. In other cases rhyme occurs most frequently at the end of a scene, to mark (in the absence of scenery and a drop-curtain) that the scene concluded with these lines. At other times rhyme is employed by Shakespeare (1) to convey general moralising reflections, and (2) to denote a climax, especially at the end of a speech. The metre of most of the rhyming couplets used by the Witches is trochaic, and is often truncated (*i.e.* it lacks a final (unstressed) syllable), but we frequently find iambic lines interspersed with the trochaic, *e.g.*

- I. iii 35. Thir'ee to | thir'ne and | thir'ee to | m'n'
And thir'ee | agai'n | to make | up, m'ne

The speech of Hecate, III. v., is iambic throughout.

- III. v. 32 And you' | all kno'w | secu'r' | ity'
Is mo' | tal's' chie' | est e'n | emy'.

Prose is used in comic and domestic scenes where it is desired to lower the dramatic pitch, as in II. iii, IV. ii, and V. i. It is also used for letters, as in I. v.

Metre as an Indication of Date. To the most casual reader of the play it will be evident that *Macbeth* contains a large proportion of irregular lines. From the irregularities it may be inferred that the play does not belong to Shakespeare's early period of composition.

A comparison of the play with other plays of known date belonging to earlier and later periods reveals the following facts. The figures are taken from

MR. FLEAY'S SHAKESPEARE MANUAL.

		Date	Rhymed Measures.	Feminine or Double Endings	Lines of fewer or more than Five feet	Number of lines
1st Period	Richard II	1593-4	537	148	99	2641
2nd "	Henry V	1599	101	291	52	3320
3rd "	Macbeth	1606	118	399	105	1993
4th "	Tempest	1610	2	476	81	2068
	Cymbeline	1610-12	—	726	116	3448

The large proportion of short lines may be due to the fact that we possess the play in a mutilated form. It is also thought that many of the rhyme-tags which occur at the ends of scenes are the work of another than Shakespeare. If these possibilities be taken into consideration then the metrical test will lead us to the same conclusion, with respect to the date, as that at which we arrived upon other grounds (Introduction, p. v.), *viz.* that the play was composed in the year 1606.

HINTS ON PARAPHRASING.

1. Do not mistake the meaning of 'to paraphrase'. It is not to put into other words the *words* of a passage, but to put into *your own words* the meaning of that passage.
2. Read over the passage to be paraphrased several times, and be quite sure that you have seized the general sense before writing anything down.
3. Put nothing down that you do not know the meaning of yourself. If you do not understand what you write be sure no one else will.
4. If you use a dictionary (to be avoided as far as possible) make sure that you understand the meaning selected for any given word, and that it "fits in" with the rest of your rendering.
5. It is better to write nothing than to put down unintelligible rubbish.
6. In paraphrasing poetry or condensed prose (such as Bacon's) it is almost always necessary to amplify in order to bring out the full meaning of any given passage, *i.e.* your version ought generally to be longer than the original.
7. Do not turn into the third person what is expressed in the text in the first person, and especially do not change from the one to the other without good reason.
8. Change the order of words, or even sentences, as much as you please so long as you preserve the meaning of the passage.
9. Maintain the spirit and general character of the composition as far as possible. If you know the context of the extract, that knowledge should help you to express yourself appropriately. If you do not know the context, imagine a setting for the extract; this will help you to make your meaning clear.
10. Do not use a greater number of words than is necessary to convey your meaning, and use the simplest words you can to express your thought.

EXAMPLES.

We would impress upon the junior student the fact that many paraphrases differing widely the one from the other may be equally good and equally acceptable to the Examiner. We have, therefore, in the following examples given two versions of one passage, showing different methods of treatment.

1. Paraphrase Macbeth's soliloquy commencing, "If it were done when 'tis done," I. vii. 1-28.

Thus the mere execution of what I am about finally close the matter then the sooner it were done the better.

If the assassination held within itself the power to grasp success only and intercept all the other natural results of crime, if this one deadly stroke might be at once the committal and the result of the deed in this life, where we are bound on the shallow of time, we would risk whatever might overtake us in the full flood of eternity.

But in these cases we always suffer the consequences in this life, and if we practise bloody deeds they will recoil on us, for justice with impartiality decrees that he who administers the cup of bitterness to another shall himself drink of the dregs.

His having come here to rest raises obstacles in my course, my kinship and allegiance form one strong barrier, the sacred duty of hospitality another, for

so far from himself being the instrument of harm to his guest, the host ought jealously to guard his safety. Moreover, this Duncan has been so humble and just a king, that his goodness will appear as angelic witness against the infamy of his murder. The very blasts of heaven will be charged with pity—pity, innocent, helpless pity—and all the powers that speed unseen at heaven's bidding through the air will take up the story, till every one has heard of the ghastly act, and a wail of sorrow shall rise high above the roaring of the winds.

No, think of it as I will there is nothing to urge me to the crime I contemplate but ambition and that, like the force with which a too impetuous rider vaults to the saddle, may carry me beyond my mark.

Another version of the same passage

If the perpetration of this deed meant the satisfactory accomplishment of my purpose, then the sooner it is performed, the better. If by murdering Duncan I could at the same time murder the danger of discovery so that I might feel assured that, upon this earth—this narrow bank dividing us from two eternities—the one act of assassination might be all-sufficing and conclusive here, I'd take my chance of the world to come.

But such a deed as I now contemplate is followed often by retribution even in this world, and my action may serve but as a lesson to others, teaching them how easily blood may be shed, and the lesson thus taught may be practised upon myself.

Justice is impartial and often serves the poisoner with a cup like to that which he has prepared for his own foe.

I am doubly bound in honour to safeguard the king. As his cousin I am bound to him by ties of blood, and as his subject by my sworn fealty to him. These reasons both cry out against the deed.

Again, I am his host, and all the laws of hospitality demand that I should keep my doors closed against evil-doers, how much more then that I should restrain my own hand from murder!

Besides, King Duncan has exercised his powers with such moderation and borne the high responsibility of royalty with such a freedom from reproach, that his very goodness must plead loudly for him, as with the tongues of angels, and will stir up indignation against the doubly terrible crime of murder. And Pity, borne upon the swift wings of the wind, like a heavenly seraph or like God's cherubin, will, in a breath, proclaim the horrible deed the whole world over, so that even wrath shall be drowned in the wells of sympathetic tears that will spring to the eyes of all.

What god have I to prick me on to action? None but ambition, which often over-reaches itself, as an impulsive horseman, leaping over-hastily into his saddle, misses his seat and falls on the other side.

2 Paraphrase the passage commencing "She should have died hereafter" (V. v. 17-28)

Her death happens at an unfortunate moment. She cannot now enjoy those honours upon which her mind was bent. But so it always happens when we trust ever to the morrow to bring us something which we possess not to-day. And thus day following day, living always for the future, we creep sluggishly on our way until at last the book of history and of time is closed and eternity begins. And what has time done for those who have departed before us? It has but revealed the folly of their trust and led them on their way to the dust from which they sprang. Begone flickering spark of life! Man's life is unsubstantial as a passing shadow, of no more importance in eternity, and no more regarded than is the progress of an inferior actor upon the stage, of importance in the life of a man. He strides across the platform, he speaks his passionate speech, and passes at once from the sight and thoughts of the spectators. Man's life, again, is as the noisy speech of a raving lunatic full of words and gestures, but absolutely devoid of significance.

VARIANTS AND PROPOSED EMENDATIONS.

A few only of the more important are given. Other readings will be found in the Clarendon Press edition, to which I have occasionally referred

- I. ii. 20-1. For *Which* Pope reads *Who*, Capell *And*. For *shook hand*, *slack'd hands* has been suggested
- I. iii. 15. For *very*, Johnson conjectured *various*, for *ports*, Pope reads *points*
- I. iii. 97. *Hail* and *came* are Rowe's emendations for *tale* and *can*.
- I. vi. 4. *Marlet* is Rowe's emendation of *Barilet*.
- I. vi. 5. *Mansionry* is Theobald's emendation of *mansonry*, Pope suggested *masonry*
- I. vii. 6. *Shool* is Theobald's emendation of *school*.
- I. vii. 47. *Do more* is Rowe's emendation of *no more*. For *beast* Collier suggests *boast*
- II. i. 13. For *offices* Rowe proposed *officers*
- II. i. 51. For *sleep* various commentators have proposed *sleepen*
- II. i. 55. *Strides* is Pope's emendation of *sides*
- II. i. 57. *Way they walk* is Rowe's emendation of *they may walk*
- III. i. 129. *With the perfect spy o' the time*. Johnson changed *the* to *a*, Tytwhitt proposed *the perfect spot, the time*; Collier *Acquaint you, with a perfect spy, o' the time*. The Clarendon Press edition, *the perfect'st spy, or the perfect'st eye*
- III. ii. 20. *Gave our peace* So the First folio The Second folio followed by Dyce, Singer, and Staunton print *place*.
- III. iv. 106. *If trembling I inhabit* Pope read *inhibit*, Theobald *me inhibit*, Pope *I inhibit thee*. Other conjectures are *I exhibit* and *I inherit* and *I inhabit here*.
- IV. i. 97. *Rebellion's head* is Theobald's conjecture for *Rebellion's dead*. Another suggestion is *Rebellious dead*.
- IV. ii. 22. *Each way and move* Theobald proposed *Each way and wave*, Steevens *And each way move*, Staunton *Each sway and move*, Daniels *Each way it moves*
- IV. ii. 83. *Shag-haw'd* is Steevens' emendation of *shag-car'd*
- IV. iii. 15. *Deserve* is Warburton's emendation of *discerne*. For *and wisdom* Hammer reads *'tis wisdom*, Staunton *and wisdom 'tis* or *and wisdom bids*. The Clarendon Press edition suggests that a whole line may here have dropped out
- V. i. 24. *Is shut*, Rowe's emendation of *are shut*
- V. iii. 20. Steevens first put *disseat* for *dis-eate* The second folio reads *disease* Bishop Percy suggested *chair* for *chen*
- V. iii. 21. For *way of life* Johnson proposed *May of life*.
- V. iii. 43. *Stuff'd . . . stuff* "Pope read *full* for *stuff'd*. Others have conjectured *foul*, *clogg'd*, *fraught*, *press'd* Others retaining *stuff'd* would alter *stuff* to *grief*, or *matter*, or *slough*, or *freight*" (Cl. P. ed.)

CLASSICAL AND OTHER PROPER NAMES.

The references to the play are to the first line of each quotation.

Acheron ("Stream of Anguish"), in classical mythology one of the rivers of the lower world. Shakespeare in this play uses it as the name of some gloomy pit or lake, an appropriate place of meeting for Hecate and the "weird sisters."

Hecate addresses the three Witches—

Get you gone,
And at the pit of Acheron
Meet me i' the morning

III, v 14

Oberon, in *A Midsummer Night's Dream*, speaks of "drooping fog as black as Acheron."

Aleppo, a city of Asiatic Turkey, the emporium of North Syria, on the river Koeik, in a fine plain sixty miles south-east of Alexandretta. Previous to the great earthquake of 1822 Aleppo contained about one hundred mosques, and was the centre of a great import and export trade. It came into the possession of the Turks in 1517.

The First Witch, incensed with the sailor's wife who refused to give her chestnuts, threatens vengeance.

Her husband 's to Aleppo gone, master o' the Tiger,
But in a sieve I'll thither sail,
And like a rat without a tail,
I'll do, I'll do, and I'll do.

I. iii 7

Arabia, a vast peninsular in the S.W. of Asia, bounded by the Syro-Babylonian plain, the Persian Gulf, the Indian Ocean and the Red Sea. It is famous for many aromatic spices, such as myrrh, frankincense, gum-arabic, balsam, etc.

Lady Macbeth, in the sleep-walking scene, says:

Here 's the smell of the blood still: all the perfumes of Arabia
will not sweeten this little hand.

V. i 50

Beelzebub ("God of flies"). In the Old Testament the supreme God of the Syro-Phœnician peoples. In the New Testament the prince of evil spirits, cf. St. Mark iii 22, "He hath Beelzebub, and by the prince of the devils casteth he out devils."

The Porter, in reply to the knocking at the gate of Macbeth's castle, calls

Who 's there, i' the name of Beelzebub?

II. iii. 4.

Bellona ("War-goddess"), sister of Mars, upon whom she attended. She was a murderous war-goddess (corresponding to the Eury) and was worshipped in Pontus and Cappadocia.

Ross, relating to Duncan the progress of the battle, tells how the King of Norway "began a dismal conflict."

Till that Bellona's bridegroom, lapp'd in proof,
Confronted him with self-comparisons I ii 53.

*I*e till Macbeth met him in a hand-to-hand conflict.

Birnam. *Birnam Hill* is to the north-west of Perth, about twelve miles from Dunsinane, from which it is separated by the valley of the Tay. It is supposed that *Birnam Hill* and *Birnam Wood* were in Shakespeare's time essentially different spots, and that the wood extended within four or five miles of Dunsinane.

The Apparition called up by the Witches promises that—

Macbeth shall never vanquish'd be until
Great Birnam Wood to high Dunsinane Hill
Shall come against him IV i 92

See also V iv 3, v. 34, 44, where the fulfilment of the prophecy is related.

Cæsar, Octavius Cæsar, afterwards the Emperor Augustus.

Macbeth, meditating the murder of Banquo, says—

There is none but he
Whose being I do fear and under him
My genius is rebuked, as, it is said,
Mark Antony's was by Cæsar III i. 53

See *Antony and Cleopatra*, II. ii, and the Supplementary Note on the passage quoted above.

Cawdor, a small village in Scotland, situated between Inverness and Forres. See Map.

For Allusions, see I ii 52, 62, iii 49, 72, 75, 86, etc.

Colme-kill. The word means "the cell or chapel of St. Columba or Colum, who landed on this little island (better known as *Iona*) in the year 563, in order to preach Christianity. The Scottish kings were buried at *Colme-kill*, being conveyed thither by boat from Corpach, two miles from Fort William. See Map.

Ross, after the murder of Duncan, asks Macduff, "Where 's Duncan's body?" to which Macduff replies

Carried to Colme-kill,
The sacred storehouse of his predecessors
And guardian of their bones II. iv. 32

Cumberland, the extreme north-western county of England. It first became a portion of England in the reign of William II., and was formed by the addition of a portion of the old English kingdom of Yorkshire to the southern part of the old British kingdom of Strathclyde.

Duncan, after the victory won by Macbeth, establishes his estate upon his eldest son Malcolm "whom we name hereafter The Prince of Cumberland," I. iv. 39. For further explanation see the Supplementary Note on the passage.

Dunsinane (accent on the second syllable), now written Dunsinnan, one of the Sidlaw hills in Scotland, alt. 1012 feet, about seven miles N.E. of Perth, with vestiges of a hill-fort locally called Macbeth's Castle.

For context see under BIRNAM.

Edward, king of England from 1042-1066. The name of the Confessor, by which he was afterwards known, was given him on account of his piety, "but his piety was not of that sort which is associated with active usefulness."

After the murder of Duncan, Malcolm took refuge with "the most pious Edward" (III. vi. 27), "the holy King" (III. vi. 30), and was assisted by him against Macbeth (IV. iii. 43, etc.). See also the Supplementary Note on IV. iii. 139.

Eight Kings, James I. of England and his ancestors. For their names, beginning with King Robert the II., see the Genealogical Table on p. 142. The stage direction in IV. i. 112 is

A show of eight kings, the last with a glass in his hand, Banquo's Ghost following.

Fife, a maritime county of Scotland, forming the peninsula between the Firths of Forth and Tay.

The battle won by Macbeth took place in Fife, whence Ross journeyed to Forres to make his report to Duncan (I. ii. 47). Macduff's Castle was in Fife, and thither he repairs after the death of Duncan (II. iv. 35). The Second Scene of Act IV. is laid in Fife.

Forres. A town in the county of Nairn. Forres Castle was the residence of the early Scottish kings.

The *Camp near Forres* of I. ii. was probably situated to the south of the town, so as to intercept the march of the invaders.

are on their way thither — banquo

How far is 't call'd to Forres. I. iii. 39

The *Heath near Forres* of I. iii. probably lay between Forres and Nairn, where the mound, now known as "Macbeth's Hillock," is situated.

Glamis, a town situated north-east of Dunsinane Hill.

Macbeth was thane of Glamis, and Glamis Castle has been made a traditionary scene of the murder of Duncan

Golgotha. In St. Matthew the "place of a skull." Here our Lord was crucified. See xxvii. 33-50

The Sergeant, in the second scene, describes the fierceness of the battle in which Macbeth was engaged

Except they meant to bathe in reeking wounds,
Or memorize another Golgotha,
I cannot tell I. ii. 35

Gorgon. The terrible Gorgon Medusa, daughter of Phoreys and Ceto, dwelt on the farthest western shore of the earth. The sight of her face turned any mortal into stone. She was slain by Perseus, with the help of the goddess Athene.

Macduff, returning from the chamber of the murdered Duncan, exclaims —

Approach the chamber, and destroy your sight
With a new Gorgon II. iii. 75.

Graymalkin. The name of a cat, the attendant or patron demon of the First Witch. Such familiar spirits were supposed to accompany sorcerers, giving them mysterious knowledge, uttering oracular responses through their voices, and enabling them to perform wonderful feats.

At the meeting of the Witches in the first scene, the First Witch, evidently in reply to a summons from her familiar, cries —

I come, Graymalkin. I. i. 8

Harpier. Supposed to be a corruption of Harpy, the name presumably of the familiar of the Third Witch

Whilst the Witches are preparing the ingredients of the cauldron before the arrival of Macbeth the Third Witch exclaims —

Harpier cries, 'Tis time, 'tis time,' IV. i. 3.

Hecate. The name of the queen or mistress of the Witches. In classical mythology she was originally a moon-goddess, representing the moon in its invisible phases. She was supposed to preside over all nocturnal horrors, to haunt tombs and cross-roads in company with the spirits of the dead, and to send nightly phantoms from the lower world.

Macbeth, meditating the murder of Duncan in the dead of night, says —

Now o'er the one half-world
Nature seems dead, and wicked dreams abuse
The curtain'd sleep, witchcraft celebrates
Pale Hecate's offerings

II 1 49

Hyrcan, commonly Hyrcanian, adjective from Hyrcania, a province of the ancient Persian Empire on the S. and S.E. shores of the Caspian Sea.

Macbeth, on the second appearance of Banquo's ghost, exclaims. —

Approach thou like the rugged Russian bear,
The arm'd rhinoceros, or the Hyrcan tiger.

III iv 101

Inverness, the capital of the county of the same name, and chief town in the Highlands of Scotland. Boece makes Inverness the scene of Duncan's murder. Macbeth's castle was at Inverness on "an eminence called the Crown—so called from having been a royal seat." "The whole of the vicinity," says Anderson, "is rich in wild imagery," and answers well to the description of the scene given in I. vi.

From Forres, where Macbeth proffers his service and loyalty to his king, was a day's ride to his own castle:—

From hence to Inverness,
And bind us further to you.

I. iv 42

Ireland, the more western and smaller of the two principal islands, of which the United Kingdom is composed.

After the murder of their father Duncan, his two sons, Malcolm and Donalbain, flee, the former to England, the latter to Ireland (II. iii. 123).

Mark Antony. A member of the famous Roman triumvirate, which defeated Brutus and Cassius at Philippi, in B C. 42. He became a captive to the charms of Cleopatra, and at Actium was defeated by his rival Octavius Cæsar in B C. 31.

For the context in which the rivalry between Octavius and Antony is suggested, see under CÆSAR.

Neptune, or Poseidon, the son of Cronos and Rhea, and the symbol of water in general. As god of the sea he was supposed to inhabit a magnificent golden palace at the bottom of the ocean.

Macbeth, after murdering Duncan, beholds his hands, and fearfully exclaims —

Will all great Neptune's ocean wash this blood
Clean from my hand?

II. ii. 38

Norway, in L. ii. 49, and in L. iii. 112, stands for the king of Norway. See under SWENO.

Paddock, the name of a toad, the familiar of the Second Witch. See under GRAYMALKIN.

Roman, adjective from Rome, the capital of Italy, and most famous state of ancient times.

At certain periods in the history of Rome it was considered a virtue to avoid defeat or death by committing suicide. Hence Macbeth, in the last scene of the play, can say—

Why should I play the Roman fool, and die
On mine own sword? While I see lives, the gashes
Do better upon them.

V. viii. 1

Russian, adjective from Russia, a country comprehending most of Eastern Europe, and all Northern Asia. Bears, wolves, hogs and other wild animals abound in the northern regions.

For context see under HYRCAN.

Saint Colme's Inch, otherwise *Inchcolm*, *St. Colmes'*, or *St. Columba's Island*. This island of St. Columba lies in the Firth of Forth, a little to the east of Queensferry.

"The 'Norwegian king' was probably compelled to disburse his 'ten thousand dollars' on this spot before burying his men on the soil of Fife, in order to make his humiliation as emphatic as possible" (KNIGHT). (See I. ii. 60.)

Scone (pronounced locally *Scoon*), the ancient royal city of Scotland, two miles to the north of Perth. The coronation stone was supposed to have been the original stone which formed the pillow of the patriarch Jacob, while he dreamed his dream.

Macduff, discussing with Ross the Duncan's murder and the prospective sovereign, remarks of Macbeth—

He is already named, and gone to Scone
To be invested

II iv 31

Sinel, thane of Glamis, husband of Doadia, and father of Macbeth.

When the Witches utter their three prophecies to Macbeth on the heath near Forres, he questions them—

By Sinel's death I know I am thane of Glamis,
But how of Cawdor?

I iii 71

Sweno, the Svend (Sweyn) of English History who died suddenly in 1014, according to Holmshed, was King of Denmark and Norway, and father of Harold, Sweno and Canute. He conquered the realm of England and chased Ethelred into Normandy, placing his own son Harold on the throne.

Tarquin. Tarquinius Sextus, son of Tarquinius Superbus, the last of the legendary kings of Rome. His outrage upon Lucretia led to the expulsion of the Tarquins from Rome, the story of which forms the subject of Shakespeare's poem, *The Rape of Lucrece*.

Macbeth, when about to murder Duncan, speaks of "wither'd murder" —

Thus with his stealthy pace,
With Tarquin's ravishing strides, towards his design,
Moves like a ghost

II i 54

Tartar, a vague term, usually applied to certain roving tribes which inhabited the steppes of Central Asia.

Amongst the horrible ingredients of the Witches' cauldron were—

Gall of goat, and slips of yew
Sliver'd in the moon's eclipse,
Nose of Turk and Tartar's lips.

IV i 27

Tiger. The name of a vessel.

The First Witch vows vengeance against the woman who refused to give her chestnuts.

Her husband 's to Aleppo gone, master o' the Tiger.

I. ii. 7

Turk, an inhabitant of Turkey, a Mohammedan state of South-eastern Europe and Western Asia.

For the context, see under TARTAR above

Western Isles, The, are the Islands to the West of Scotland, now generally known as the Hebrides.

The Sergeant reports to King Duncan that 'the merciless Macdonwald'

from the Western Isles
Of kins and gallowglasses is supplied

1 u 12

MACBETH AND MIDDLETON'S "THE WITCH."

A curious point of dramatic criticism has been raised in connection with two stage directions introduced into the play of *Macbeth*. In III v we have the direction *Music and a song within*. Come away, come away, etc., and in IV i *Music and a song*. Black Spirits, etc. These opening words of the songs are the opening words also of songs in a play called *The Witch*, written by Thomas Middleton (c. 1570-1627). From this circumstance it was formerly believed that *The Witch* had preceded *Macbeth*, and that Shakespeare was indebted to Middleton, not only for the songs, but also for the general idea of the Witch incantations. This theory is now exploded. There is no evidence as to whether *The Witch* appeared before or after *Macbeth*, and, if either poet borrowed the words of the songs from the other, there is no evidence of further co-operation, besides, "all that is common to the two was probably as much public property as a nursery rhyme." On the subject of the supposed resemblance between the two plays, Charles Lamb has the following excellent criticism.—

The Witch.

1 W 1

"Though some resemblance may be traced between the charms in *Macbeth* and the incantations in this play, which is supposed to have preceded it, this coincidence will not detract much from the originality of Shakespeare. His witches are distinguished from the witches of Middleton by essential differences. These are creatures to whom man or woman, plotting some due mischief, might resort for occasional consultation. Those ~~commit~~ ^{commit} deeds of blood, and begin bad impulses to men. From the moment that their eyes first meet with Macbeth's, he is ~~spell-bound~~ ^{spell-bound}. ~~That meeting sways his destiny.~~ He can never break the fascination. These witches can hurt the body, those have power over the soul. Hecate in Middleton has a son, a low buffoon the hags of Shakespeare have neither child of their own, nor seem to be descended from any parent. They are foul anomalies, of whom we know not whence they are sprung, nor whether they have beginning or ending. As they are without human passions, so they seem to be without human relations. They come ~~with~~ ^{with} ~~thunder and lightning, and vanish to airy music.~~ This is all we know of them. Except Hecate, they have ~~no~~ ^{no} ~~names~~ ^{names}, which heightens their mysteriousness. The names, and some of the prophecies, which the other author has given to his hags, excite smiles. The Wend Sisters are serious things. Their presence cannot co-exist with mirth. But, in a lesser degree, the witches of Middleton are fine creations. Their power too is, in some measure, over the mind. They raise jars, jealousies, strifes, 'like a thick scurf' over life."

TABLE SHOWING JAMES I.'s DESCENT FROM BANQUO.

BANQUO

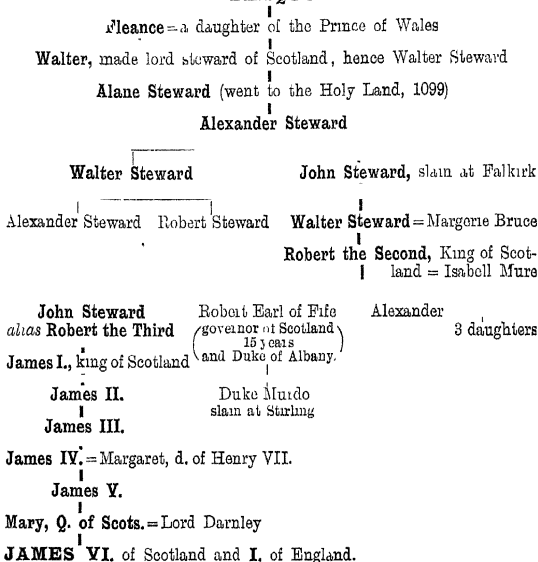
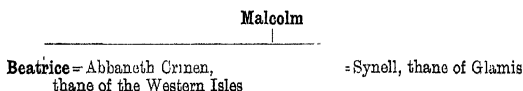


TABLE SHOWING THE RELATIONSHIP BETWEEN DUNCAN AND MACBETH.



DUNCAN

MACBETH

GLOSSARY.

The Editor's indebtedness to Professor Skeat's Etymological Dictionary and to Dr. Schmidt's Shakespeare Lexicon is such as to call for special acknowledgment

Abbreviations.—A S = Anglo-Saxon, M E = Middle English, O F. = Old French, M F = Middle French, F = French, G = German, Gk = Greek, L = Latin, Icel = Icelandic, Arab = Arabic

Adv = adverb, conn = connected, der = derived, dimin = diminutive, lit = literally, orig = originally, pp = past participle

Adder, a viper. An *adder* resulted from a *nadder*, by mistake A.S. *næðre*, a snake.

Adder's fork and blind worm's sting. IV i. 16

Admired, to be wondered at L. *admirari*, to wonder at.

You have displaced the mirth, broke the good meeting,
With most admired disorder III iv 110

Afeer'd, assessed, confirmed. O.F. *afeuerer*, to fix the price of a thing (officially). Late L. *afforare*; *ad*, to and *forum*, market price

The title is *afeer'd* IV iii. 34

Antidote, a medicine given as a remedy, especially to counteract the effects of poison L. *antidotum*, a remedy. Gk. *ἀντί*, against; *δοτόν*, given.

And with some sweet oblivious antidote
Cleanse the stuff'd bosom of that pernious stuff V. iii. 43

Argument, topic, discussion. F. *argument*, conn. with L. *arguere*, to prove by argument, *lit.* to make clear.

Why do we hold our tongues,
That most may claim this argument for ours? II. iii. 104

Aroint thee! begone! Etymology unknown "*Rount thee*," says Nares, means, in the Cheshire dialect, "stand off," and is a term used in the dairy when the cow presses too close to the maid who is milking her.

"Aroint thee, witch!" the rump-fed ronyon cries. I. iii. 6.

Assay, attempt, effort, the same origin as *essay*. O.F. *essai*, a trial. L. *exagium*, a trial of weight.

Their malady convinces
The great assay of art. IV. iii. 135.

Augure, augury, the science of divination. L. *augur*, a soothsayer. A supposed etymology is from L. *avis*, a bird, and *gur*, telling; cf. L. *au-ceps*, a bird-catcher.

Augures and understood relations have,
By maggot-pies and choughs and rooks brought forth
The secret'st man of blood III iv 125

Avaunt, begone! Anglo-F. *avaunt*; F. *avant*, forward. L. *ab*, from, and *ante*, before.

Avaunt and quit my sight. III. iv 94.

Bane, destruction. A.S. *bana*, a murderer, bane.

I will not be afraid of death and bane. V iii. 58

Beldam, hag. Ironically for *bel-dame*, i.e. a fine lady. F. *belle dame*. L. *bella*, fair; and *domina*, lady.

Have I not reason, beldams as you are. III v. 2

Benison, blessing. O.F. *benison*, from L. acc. *benedictionem*, L. *bene*, well; and *dicere*, to speak.

God's benison go with you II iv 40

Blanch, to turn pale, whiten; the same origin as *Blench* F. *blanchir*, to whiten.

And keep the natural ruby of your cheeks,
When mine is blanch'd with fear III iv. 116

Blood-bolter'd, having the hair matted with blood. A.S. *blod*, blood, and *boltered*, a word in the Warwickshire dialect meaning swollen, clogged, or lumpy, as a horse's hoof is *boltered* with the snow that collects upon it. Of Scandinavian origin

For the blood-bolter'd Banquo smiles upon me IV 1. 123.

Boot, advantage, profit; *to boot*, into the bargain. A.S. *bōt*, profit. Icel. *bōt*, advantage, cure (*better* and *best* are from the same base).

And the rich East to boot. IV iii. 37.

Botch, a bungling, patch. Origin unknown. Similar is M.Du. *butsen*, to strike, beat; also to patch up.

To leave no rubs nor botches in the work. III 1. 133.

Brinded, or **Brindled**, streaked. Icel *brindl*, brinded, said of a cow. Icel *brandi*, a brand, flame, sword. Thus *brindled* = *branded*.

Three the brinded cat hath mew'd IV. i. 1

Bruited, rumoured, proclaimed. F. *bruite*, to make a noise, conn. with L. *rugire*, to roar. Partly imitative.

By this great clatter, one of greatest no
Seems bruited V. vii. 21

Censure, opinion. F. *censure*. L. *censere*, to give an opinion.

Let our just censures
Attend the true event V. iv. 14

Chalice, a cup. Anglo-F. *chalice*, L. *calicem*, acc. of *calix*, a cup.

Commend the ingredients of our poison'd chalice
To our own lips. I. vii. 11

Chamberlain, the officer charged with the direction and management of the private apartments of the King. F. *chamberlain*, from F. *chambre*, a room. L. *camera*, a vault, vaulted room.

His two chamberlains
Will I with wine and wassail so convince I. vii. 63

Chaudron, entrails. The *r* is inserted by confusion with F. *chandron*, a cauldron. O.F. *chaudun*, entrails. Thought to be from Late L. *caldūna*, a dish containing the entrails. Perhaps from L. *caldus*, warm. (F. *chaud*).

Add thereto a tiger's chaudron. IV. i. 33

Chough, a bird, especially a jackdaw. Sometimes a young crow was so called. Akin to Du. *kaaw*, Dan. *kaa*, imitative words from the jackdaw's note.

By maggot-pies and choughs and rooks III. iv. 126

Clept, called. A.S. *cleopuan*, to call.

Shoughs, water-rugs, and demi-wolves, are clept
All by the name of dogs III. i. 93.

Cling, to dry or shrivel up. A.S. *clingan*, to dry up.

Upon the next tree shalt thou hang alive
Till famine cling thee. V. v. 39.

Coign, a corner. F. *coin*, a corner, *lit.* a wedge. L. *cuneus*, a wedge.

No jutting frieze,
Buttress, nor coign of vantage, but this bird
Hath made his pendent bed and procumbent cradle. I. vi 6

Confusion, destruction, ruin. F. *confusion*. L. *confusus*, pp. of *confundere*, to pour together, confound.

Confusion now hath made his masterpiece! II. iii 50
Shall draw him on to his confusion III. v. 29

Doom, a judgment, day of judgment A.S. *dōm*, *lit.* a thing set or decided on, from *dōn*, to set, do.

Up, up and see
The great doom's image II. iii 61.

Dudgeon, the haft of a dagger M.E. *dogeon*, a kind of wood used for the handles of daggers. Etymology unknown.

And on thy blade and dudgeon gouts of blood. II. i. 46

Dunnest, superlative of *dun*, brown. A.S. *dunn*, dark Shakespeare seems to use *dunnest* much as we use "blackest."

And pall thee in the dunnest smoke of hell. I v. 49

Ecstasy, madness, mental suffering or torture; *lit.* displacement, a being beside oneself. Late L. *ecstasis*, a trance. Gk. *ék*, out, and *στασις*, a standing.

Than on the torture of the mind to lie
In restless ecstasy III. ii 21

Equivocate, to speak with doubtful meaning, quibble, prevaricate. Der from L. *æquivocus*, of doubtful sense. L. *æquus* and *uoc*, stem of *uocare*, to call.

Faith, here 's an equivocator . . . who could not equivocate to heaven. II. iii. 12.

Farrow, a litter of pigs A.S. *feorh*, a pig.

Pour in sow's blood, that hath eaten
Her nine farrow. IV. i. 64.

Fee-grief, a private or personal sorrow. A.F. *fee* (F. *fief*), a fee, fief; connected with *feoh*, and L. *pecus*, cattle.

Is it a fee-grief
Due to some single breast? IV. iii. 189.

Fell, fierce, cruel. Late L. *fello*, *jelo*, a malefactor. Akin to "felon."

To do worse to you were fell cruelty. IV ii 71

Fell, a skin. A.S. *fel*; L. *pellis*, skin

And my fell of hair
Would at a dismal treatise rouse and stir. V v. 11

Flaw, *lit.* a gust of wind, hence, an outburst of emotion, as fear or passion. Swed. *flaga*, a crack, flaw, flake.

O these flaws and starts III iv 63

Flout, to mock. Prob. from M.E. *flouten*, to play the flute.

Where the Norweyan banners flout the sky I ii 48

Foison, plenty. OF *foison*, abundance, L. *fusiōnem*, acc. of *fusio*, a pouring out, hence profusion.

Scotland hath foisons to fill up your will IV iii 81

Forbid, under a ban or curse. A.S. prefix, *for* = from or away, and *biddan* to pray.

He shall live a man forbid I. iii 21

Forswear, to swear falsely, to perjure A.S. *jorswerian*, from prefix *for* with the sense of from, or away, and *swerian*, to swear. Orig. "to speak loudly."

I . . . never was forsworn. IV. iii 119

Fry, *lit.* spawn of fishes, used in the sense of offspring. A.F. *fry*; Icel. *fiœ*, spawn.

Young fry of treachery IV. ii 84

Gallowglass, a heavy-armed foot-soldier. Irish, *gallo-glach*, a servant, Irish, *gall*, a foreigner, an Englishman, *oglach*, a youth, servant, soldier. It meant "an English servitor."

Of kerns and gallowglasses is supplied. I ii. 13

Gin, a trap, snare. M.E. *gin*, short for M.E. *engin*, a contrivance; L. *ingenium*, an invention.

Poor bird! thou'ldst never fear the net nor lime,
The pit-fall nor the gin IV. ii. 34.

Gout, a drop. F. *goutte*, a drop; L. *gutta*.

And on thy blade and dudgeon gouts of blood. II. i. 46.

Graymalkin, a cat. Prob. for *gray Malkin*, the latter being a cat's name *Malkin* = *Mald-kin*, dimin. of *Mald* = *Maud*, i.e. Matilda.

I come, Graymalkin.

I i 8.

Groom, a servant, valet. M.E. *grome*; Icel. *gromr*, a boy. (Not the same word as in "bridegroom." A.S. *brýdeguma* = brideman.)

The surfeited grooms

Do mock their charge with snores

II ii 5

Smear the sleepy grooms with blood.

II ii 49.

Harbinger, a forerunner, messenger. M.E. *herbergeow*, one who provided lodgings for a man of rank; O.H.G. *heriberger*. Conn. with F. *auberge*.

I'll be myself the harbinger

I iv 45.

Those clamorous harbingers of blood and death

V. vi 10

Howlet, an owl. F. *hulotte*, an owl, of imitative origin. Connected with L. *ululare*, to howl.

Lizard's leg and howlet's wing

IV i 17.

Hurlyburly, a tumult. A reduplicated word, the second syllable being an echo of the first. O.F. *hurlee*, a howling, outcry; from *hurler*, to howl; L. *ululare*.

When the hurlyburly's done.

I. i. 3

Inch, an island. Gæl. *innis*, an island. "Inchcolm" or "Saint Colme's Inch" = the Island of St. Columba.

Till he disbursed at Saint Colme's Inch

Ten thousand doillars to our general use.

I ii 61

Incarnadine, to make scarlet. F. *incarnadin*, carnation colour, L. *incarnatus*, clothed with flesh; L. *in*, on, and *carn* = base of *caro*, flesh.

The multitudinous seas incarnadine.

II ii. 61.

Intrenchant, invulnerable, not to be cut. L. prefix *in*, not, and O.F. *trencher*, to cut, carve. Conn. with L. *truncare*, to lop, from *truncus*, a trunk.

As easy mayst thou the intrenchant air

With thy keen sword impress.

V viii 9.

Jocund, jovial. O.F. *jocond*, pleasant; L. *iuundus*.

Then be thou jocund.

III ii 40.

Kern, an Irish light-armed foot-soldier. Irish *ceatharnach*, a soldier, conn. with Cateran a Highland robber

Of kerns and gallowglasses is supplied I ii 12

Compell'd these skipping kerns to trust their heels I ii 29.

I cannot strike at wretched kerns. V vii 17.

Lap, to wrap, enfold. M.E. *lappen*, also *wlappen*, another form of *wrappen*.

Bellona's bridegroom, lapp'd in proof I iii 53.

Latch, to catch. A.S. *læccan*, to seize, catch hold of.

Where hearing should not latch them IV iii 188.

Lavish, profuse, prodigal, exultant Formed with suffix *-ish* (A.S. *-isc*) from the obsolete word *lave*, to pour out. Perhaps conn. with L. *luare*, to wash.

Curbing his lavish spirit. I ii 56

Limbec, the same as **Alembic**, a vessel (for distilling). F. *alambique*; Ar. *al*, the, and *anbiq*, a still; Gk. *ἀμβίς*, a cup.

And the receipt of reason

A limbec only I vii. 66

Loon, a base fellow. Spelt *lowne* in the first folio. M.E. *loun*, a stupid fellow. It is the Scotch *loon*, rhyming in Iago's song to *croon*.

Thou cream-faced loon V. iii 11.

Luxurious, lustful, **Luxury**, lust. F. *luxure* L. *luxuria*, luxury, lust.

I grant him bloody,

Luxurious, avaricious. IV iii. 57

Maggot-pie, a magpie. *Magot* = F. *Margot*, a familiar form of F. *Marguerite*; Gk. *μαργαρίτης*, a pearl. *Pie* = F. *pie*; L. *pica*, a magpie

By maggot-pies and coughts and rooks brought forth.

III iv. 126.

Mated, confounded. From the game of chess. *Checkmate* means "the king is dead". from Arab root *mata*, he died.

My mind she hath mated, and amazed my sight V i. 79

Maw, a stomach. M E. *mawe* ; A.S. *magā*.

Our monuments shall be the maws of kites III iv. 73.

Witches' mummy maw and gulf. IV i 28

Metaphysical, supernatural. Gk. *μετὰ τὰ φυσικά*, beyond natural science.

Fate and metaphysical aid. I. v. 29

Mettle or **Metal**, constitutional disposition, spirit. L *metallum*, a mine Gk. *μέταλλον*. With special allusion to the *metal* (or *mettle*) of a sword blade. In old editions no distinction is made in the spelling of the two words.

For thy undaunted mettle should compose
Nothing but males I. vii. 73.

Minion, darling, favourite. F. *mignon*, dainty. Cf. G. *minne*, love.

Like valour's minion carved out his passage. I. ii. 18.

The minions of their race II. iv 15.

Missive, anything sent, a messenger. F. *missive*, 'a letter sent.' Coined from L. *missus*, sent.

Missives from the king, who all-hailed me Thane of
Cawdor." I. v. 7.

Moe, more (in number). A.S. *mā*, more in number.

Send out moe horses V. iii. 34.

Mortified, dead, or figuratively, dead to all natural feelings.

M.F. *mortifier* ; L *mortificāre*, to cause death ; L *mors*, death, and *facere*, to make.

Would to the bleeding and the gum alarm
Excite the mortified man. V. ii 4

Napkin, a handkerchief, *lit.* a small cloth. O.F. *nape* ; F *nappe*, a cloth, and E. dimin. suffix *-kin*.

Have napkins enow about you. II iii. 6

Newt, a kind of lizard. The *n* is unoriginal ; a *newt* stands for an *ewt*. M E. *evete*. A.S. *e'eta*, a lizard.

Eye of newt and toe of frog. IV. i. 14

Nonpareil, matchless. F *non*, not ; and *pareil*, equal. L. *parculus*, equal ; double dimin. from *par*, equal

If thou didst it, thou art the nonpareil. III. iv. 19

Owe, possess, own. A S *ājan*, to have, possess.

Say from whence you owe this strange intelligence I iii 76.

The dearest thing he owed. I iv 10

Even to the disposition that I owe III iv 114.

Paddock, a toad M E *paddock*, dimin of M E *padia*, a toad. Icel *padla*, toad.

Paddock calls I. i. 8.

Palpable, that can be felt. F. *palpable*. L. *palpabilis*, from *palpare*, to feel, to handle.

I see thee yet, in form as palpable

As this which now I draw II. i. 40

Palter, to shuffle, equivocate, dodge. The orig. sense is to haggle, to haggle over such worthless stuff as is called *paltrie* in Lowland Scotch Swed *paltor*, rags.

That palter with us in a double sense. V. viii. 20

Peak, to grow lean, fall away A variant of *pique*. A.S. *pic*, a point. Closely allied to *pick*, sb. a mattock, L. *pic*, as in *picus*, a woodpecker For the idea of dying persons becoming lean, cf. *Henry V*, II. iii 17. "His nose was as sharp as a pen, and a' babbled of green fields"

Dwindle, peak, and pine I iii. 23.

Penthouse, anything hanging out aslope as a shed, or in Shakespeare an eye-lid. Formerly *pentice*; M F *appentis*, a shed projecting from a main building L. *appendax*, an appendage, *ad*, to and *pendere*, to hang

Sleep shall neither night nor day

Hang upon his pent-house lid I. iii 19

Pernicious, hurtful, deadly F. *pernicieux*; L. *perniciēs*, destruction; *per*, thoroughly, and *neci*, from *nex*, slaughter.

Let this pernicious hour

Stand aye accursed in the calendar! IV. i. 133.

Pester, formerly to encumber, clog, and short for *impester*. M.F. *empestrer*, to pester, intangle. Orig., to hobble a horse at pasture L. *pastus*, from *pascere*, to feed.

Who then shall blame

His pester'd senses to recoil and start. V. ii. 22.

Posset, a warm curdled drink, usually taken at night M.F.

possette, a posset of ale and milk. Origin unknown,

Of L. *posca*, sour wine and water

I have drugg'd their possets

II. ii. 6.

Purveyor, one who goes before to make provision for the table. Sb. from *purvey*. A.F. *puvverier*, to provide. L. *prœvidēre*, to see before, foresee. Hence a doublet of provider.

We . . . had a purpose to be his purveyor

I. vi. 22

Quarry, a heap of slaughtered game. O.F. *curee*. Conn. with F. *cure*, and L. *cornum*, hide.

On the quarry of these murder'd deer.

IV. iii. 199

Quell, used euphemistically for murder. A.S. *cwellan*, to kill, causal of *cweledn*, to die. Hence conn. with *qual*, to cover

Who shall bear the guilt

Of our great quell?

I. vii. 72

Ravin, to devour, plunder. O.F. *ravine*, rapidity, impetuosity, L. *rapina*, plunder, *rapere*, to seize. Hence cognate with *rapine*, *rape* and *rapacious*.

Thriftless ambition, that will ravin up

Thine own life's means!

II. iv. 28

The ravin'd salt-sea shark.

IV. i. 24

Ronyon, a mangy, or scabby animal. O.F. *roigne*: F. *rogne*, scab, mange; from L. *robiginem*, rust, mildew.

'Aroint thee, witch!' the rump-fed ronyon cries I. iii. 6.

Sag, to droop. M.E. *saggen*. Low G. *sakken*, to settle (as dregs). Swed. *sacka*, to settle, sink down.

Shall never sag with doubt nor shake with fear.

V. iii. 10

Saucy, unbounded, extravagant. Lit. full of sauce, pungent. F. *sauce*. L. *salsa*.

I am cabin'd, cribb'd, confined, bound in

To saucy doubts and fears

III. iv. 24

Score, an account kept by notches, and hence account or reckoning generally. M.E. *score*, properly a cut: hence twenty, denoted by a long cut on a cut stick. Icel. *skor*, a score, cut. Conn. with shear. A.S. *sceran*.

They say he parted well and paid his score.

V. viii. 52.

Scotch, to cut slightly, to wound, short for *scor-ch*, an extension of *score*, q v. Confused with M.E. *Scorchen*, to flay, which suggested its form.

We have scotch'd the snake, not kill'd it. III ii 13.

Sear, adjective, withered, verb, to wither, dry up, burn to dryness A S *sēar*, dry, *sēarun*, to dry up.

Thy crown does sear mine ey-balls. IV. i. 113

My way of life is fall'n into the sear. V. iii. 20

Seel, to close up the eyes. M.E. *siller*, also spelt *ciller*, to seal up the eye-lids. O F. *cul*. L. *culum*, eyelid. Cf. supercilious.

Come seeing night,
Searf up the tender eye of pitiful day. III ii. 46.

Sewer, the officer who formerly set and tasted dishes, etc. M E *sewere*, short for *assewer*. O F. *asseoir*, one who sets the table. L *assulère*, to sit by. Perhaps confused with M E. *sew*, pottage, from A S. *sēaw*, juice.

Enter. . . a Sewer, and Divers Servants with dishes. I vii.

Shag, rough. A.S. *sceacga*, hair. Cf. *shaggy*. *Shag* tobacco is rough tobacco.

Thou liest, thou shag-barr'd villain! IV. ii. 83.

Shard, a fragment, as of pot. A.S. *sceard*, a fragment. See the note on this passage

The shard-borne beetle with his drowsy hums. III ii. 42.

Shough, a rough-coated dog. *Shock-headed* is rough-headed. Perhaps from *shock*, a heap of sheaves of corn. Cf. Swed., *skock*, a heap, flock.

Shoughs, water-rugs, and demi-wolves. III. i. 93.

Sirrah, a form of address used towards comparatively inferior persons. A contemptuous extension of *sure*, by addition of *ah!* or *hu!* O F. *sure*. L. *senior*.

Sirrah, a word with you III. i. 44.

Sirrah, your father's dead IV. ii. 30.

Skirr, to scour, of which it is a variant. O.F. *escorre*, to run out (as a spy). L. *excurrere*, to run out

Send out moe horses, skirr the country round. V. iii. 34

Sleave, sleeve silk, soft floss silk (Scand?). Perhaps the orig. sense was "loose", cf. Icel, *slæfa*, to slacken. "Ravell'd sleeve" = tangled or loose silk.

Sleep, that knits up the ravell'd sleeve of care. II. ii. 36

Sliver, to tear off or away. A.S. *slifan*, to cleave.

Slips of yew sliver'd in the moon's eclipse. IV. i. 28.

Surcease, a stopping, cessation (as of life). Not allied to *cease*. A corruption of O.F. *sursis*, surceased intermitted, pp of O.F. *surseoir*, "to sursease," meaning to arrest a legal suit. L. *supersedere*, to desist from, hence to delay proceedings

Catch with his surcease success I. vii. 4.

Teem, to bring forth plenteously. A.S. *tēman*, older *tīeman*, to teem.

Each minute teems a new one. IV. iii. 169

Trammel, a net. M.F. *tramaill*, "a traniell, or a net for partridges" F. *trémaill*. Late L. *tramaculum*, a kind of net. Prob. from L. *tri*, threefold, and *macula*, a mesh, net.

If the assassination could trammel up the consequence. I. vii. 3.

Visard, a mask (to protect the face). The same as *visor* with an added *d*. M.F. *visiere*, "the visor, or sight of a helmet." M.F. *vis*, the face. L. *uisum*, acc. of *uisus*, sight, afterwards look, face.

Make our faces visards to our hearts. III. ii. 34.

Wassail, drinking, carousal. Orig. a drinking of the health, from the Northern E. *wes heil*. A.S. *wes hæl*, lit. "be whole," a form of wishing good health. *Wes* is here imperative sing of *wesan*, to be.

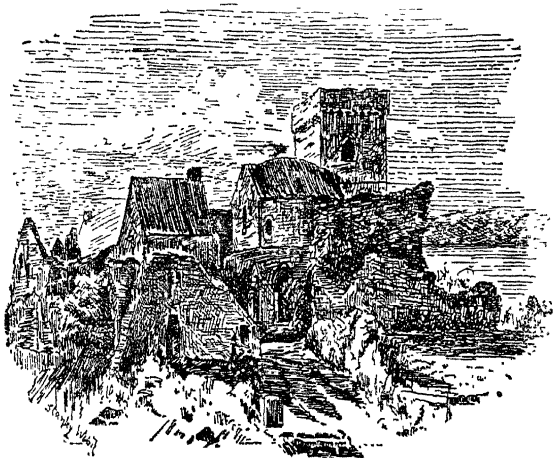
His two chamberlains
Will I with wine and wassail so convince. I. vii. 63.

Weird, properly a noun meaning fate, destiny, but still used as an adjective = unearthly, uncanny, fateful. The expression, "the weird sisters," is explained by Holinshed as "the goddesses of destinie," but Shakespeare seems to use the expression as an equivalent to "the witches." A S. *wyrā*, fate, conn. with *weordan*, to become, happen.

The weird sisters, hand in hand.	I. iii. 32.
By which title, before, these weird sisters saluted me	I. v. 5.
I dreamt last night of the three weird sisters.	II. i. 20.
As the weird women promised	III. i. 2.
Betimes I will to the weird sisters.	III. iv. 134.
Saw you the weird sisters.	IV. i. 136.

Wrack, ship-wreck, ruin. *Lit.* "that which is cast ashore" A S *wrac*, from *wrecan*, to drive, urge, wreck. The word is the same as wreck, and is closely conn. with wreak.

Ring the alarum bell! Blow, wind! come wrack!
At least we'll die with harness on our back. V. vi. 51



INGHOLM MONASTERY.

EXAMINATION PAPERS.

ACT I. SCENES I. AND II.

1. Describe the opening scene of the play. What is the battle referred to?
2. Give a short account of the state of Scotland so far as this may be gathered from the second scene. Who were Duncan, Malcolm, Macbeth?
3. Explain the following with reference to the context.
 - (i) Fair is foul and foul is fair
 - (ii) So well thy words become thee as thy wounds
 - (iii) Go pronounce his present death
4. What do you know of *the Western Isles, Golgotha, Bellona, Saint Colme's Inch*?
5. In what sense does Shakespeare use the following words. *hurliburly, gallowglasses, munion, memorise, lavish*?

ACT I. SCENE III.

1. Describe the interview between the Witches and Macbeth and Banquo.
2. Explain the following expressions, and show the connection in which they severally occur in the play. *the weird sisters, you imperfect speakers; function is smother'd in surmise; the interim having weigh'd it.*
3. Name some of the customary occupations of the witches, using quotations in your answer.
4. Comment upon the grammar or phraseology of the following: *To be king stands not within the prospect of belief, no more than to be Cawdor, Who was the thane lives yet, Time and the hour runs through the roughest day; Let us toward the king.*
5. Macbeth says to the Witches "The thane of Cawdor lives, a prosperous gentleman." Discuss the question as to whether this statement is inconsistent with any preceding passage in the play.

ACT I. SCENES IV.—VII.

1. Give your own view of the character of Duncan, supporting your statements by quotations from the play.
2. By whom, to whom, and under what circumstances were the following lines spoken. Explain them where necessary.
 - (i) It is a peerless kinsman
 - (ii) Stop up the access and passage to remorse
 - (iii) The love that follows us sometime is our trouble.
 - (iv) False face must hide what the false heart doth know.

- 2 Give the substance of Macbeth's soliloquy, commencing: "If it were done when 'tis done"
- 4 Explain fully *We will establish our estate upon our eldest Malcolm; the milk of human kindness, metaphysical and, coin of rantage; He is here in double trust, sightless couriers of the air, the receipt of reason a lunatic only.*
- 5 Show that Macbeth is subject to the stronger will of his wife.

ACT I. AND INTRODUCTION XXV.—XXXI.

- 1 Give a short account of the part played by the Witches
2. Show, giving quotations, that Macbeth at the period of the first act is generally held in high repute
3. What circumstances are alluded to in the following lines? Explain them and name the speaker.
 - (i) So from that spring whence comfort seem'd to come
Discomfort swells
 - (ii) Though his bark cannot be lost
Yet it shall be tempest-tost
 - (iii) He finds thee in the stout Norwegian ranks,
Nothing afraid of what thyself did make
 - (iv) He brings great news
 - (v) What beast was 't then,
That made you break this enterprise to me
- 4 Explain the following *overcharged with double cracks; flout the shy; Arount thee, the insane root; supernatural soliciting, nature's mischief, thus ignorant present, trammel up, our great quell.*
- 5 Contrast the characters of Macbeth and Banquo, particularly with reference to the effect produced upon each by the predictions of the Witches.

ACT II. SCENES I. AND II.

- 1 Show by means of incidents or quotations the honesty of Banquo.
- 2 Paraphrase the following lines:
 - (i) Being unprepared,
Our will became the servant to defect,
Which else should free have wrought
 - (ii) Mine eyes are made the fools' to the other senses
Or else worth all the rest

By whom were these lines spoken?

Explain the allusions in the following. *Pale Hecate; Tarquin's ravishing strides; the fatal bellman, which gives the stern'st good-night; great Neptune's ocean.*

4. Comment upon anything peculiar in the metre or the grammar of the following lines

- (i) As this which now I draw
- (ii) Words to the heat of deeds too cool breath gives
- (iii) At the south entry, retire we to our chamber

5. Give the substance of the conversation that ensued between Macbeth and his wife immediately after the murder.

ACT II. SCENES III. AND IV.

1. What evidence is contained in the Porter's speech bearing upon the date of the composition of the play?
2. How does Macbeth attempt to justify his action in killing the king's servants?
3. Explain with reference to the context:
 - (i) Confusion now hath made his masterpiece
 - (ii) All is but toys: renown and grace is dead.
 - (iii) There's daggers in men's smiles
 - (iv) Lest our old robes sit easier than our new.
4. Give the meaning, and where you can the derivation of the following words: *naphkins*, *equivocate*, *argument*, *ravin*, *benison*.
5. Give some account of the prodigies that accompanied the murder of Duncan. In what other of Shakespeare's plays are similar portents described?

ACT II. AND INTRODUCTION V.—VII.

1. What external and internal evidence is there as to the date of play? What other plays of Shakespeare belong to the same period of composition?
2. Explain the following expressions, and show very briefly their context in the play: *husbandry in heaven*; *sensible to feeling*; *take the present horror from the time*; *roast your goose*; *I'll devil-porter it no further*; *the great doom's image*; *the travelling lamp*, *mousing owl*
3. What do you know of Scone, Colme-kill, the locality of Macbeth's Castle?
4. Give examples from this act of the use of:
 - (i) Puns; (ii) adverbs used as adjectives; (iii) the omission of a verb of motion.
5. How were the following persons affected, either in their fortunes or their feelings, by the murder of Duncan: Malcolm, Macduff, Banquo, Macbeth?

ACT III. SCENES I. AND II.

1. Show that the feelings toward one another of Macbeth and Banquo have undergone considerable change since the beginning of the play, and give the reasons for this change.
2. Give the substance of Macbeth's conversation with the murderers.
3. Give the context of the following lines and explain them.
 - (i) To be thus is nothing;
But to be safely thus.
 - (ii) Shoughs, water-rings, and demi-wolves are clept
All by the name of dogs.
 - (iii) We have scotch'd the snake, not kill'd it.
 - (iv) But in them nature's copy's not eterne.
4. Give the meaning of the following words, and illustrate their use by quoting from the play. *vancours*, *addition*, *spy*, *ecstasy*, *shard-borne*.
5. Explain fully:

Under him
My Gemus is rebuked, as, it is said,
Mark Antony's was by Caesar

ACT III. SCENES III. AND IV.

1. Is there any reason for supposing that the third murderer was Macbeth himself? State your own views on the subject.
2. Briefly describe the banquet scene. How do you account for Macbeth's behaviour on that occasion?
3. Explain the following passages and give their context:
 - (i) To feed were best at home;
From thence the sauce to meat is ceremony
Meeting were bare without it
 - (ii) Augures and understood relations have
By maggot-pies and choughs and rooks brought forth
The secret'st man of blood
4. With what unusual signification are the following words found in these scenes: *offices*, *encounter*, *sawcy*, *flaws*, *owe*, *admoned*?
5. Describe the conversation between Macbeth and Lady Macbeth with which the banquet closes. What light does it throw upon the character of either?

ACT III. SCENES V. AND VI.

1. What reasons are there for supposing that Scene V. was not written by Shakespeare? Describe the metre in which it is written.
2. Explain the connection between Hecate and the Witches.
3. Explain the allusions in the following, and comment upon the words in italics.
 - (i) Hark! I am call'd my little spirit, see,
Sits in a foggy cloud, and stays for me
 - (ii) They *should* find
What *'twere* to kill a father, so *should* Fleance.
 - (iii) The most pious Edward

- 4 Explain the meaning of the following expressions *artificial sprites ; who cannot want the thought ; from broud words , receive free honours , The cloudy messenger turns me his back.*
- 5 *A song within.* "Come away, come away," etc Quote some of the succeeding lines of this song In what other play is the song to be found? Is any inference to be drawn from this fact as to the authorship of this part of the play?

ACT III. AND INTRODUCTION VII.—X.

1. Show to what extent supernatural influences determine the course of the action of the play.
2. What authorities did Shakespeare consult for the incidents of the play?
3. Explain, with reference to the context
 - (i) Rather than so, come, fate, into the list,
And champion me to the utterance
 - (ii) After life's fitful fever he sleeps well.
 - (iii) This is more strange
Than such a murder is
 - (iv) And you all know security
Is mortals' chiefest enemy
4. Give some account of the following words. *bill, seeking, rooly, nonpareil, trenched, maws, maggot-pies, confusion, thralls.*
5. Give some account of the properties and powers attributed by Shakespeare to the Witches.

ACT IV. SCENES I. AND II.

1. Mention some of the ingredients of the Witches' cauldron. For what reason were horrible or loathsome objects alone chosen?
2. Describe and explain the different apparitions presented to the eyes of Macbeth through the agency of the Witches.
3. Explain fully
 - (i) Though the treasure
Of nature's germins tumble all together,
Even till destruction sicken, answer me.
 - (ii) And some, I see,
That two-fold balls and treble sceptres carry :
 - (iii) But cruel are the times, when we are traitors
And do not know ourselves
4. With what meaning and in what connection do the following words occur. *Swelter'd, ravv'd, chaudron, impress, pernicious, firstlings, gun, shag-harr'd.*
5. Discuss Macduff's conduct in leaving his wife and fleeing to England. What is your opinion of Lady Macduff?

ACT IV. SCENE III.

1. How and for what purpose does Malcolm misrepresent himself to Macduff?
2. Show how Shakespeare in this scene conveys a compliment to King James.
3. Explain, briefly denoting the context
 - (i) That which you are my thoughts cannot transpose
 - (ii) Now we'll together, and the chance of goodness
Be like our warranted quarrel
 - (iii) To relate the manner
Were, on the quarry of these murder'd deer,
To add the death of you.
 - (iv) Our lack is nothing but our leave Macbeth
Is ripe for shaking, and the powers above
Put on their instruments
4. Notice anything remarkable in the following expressions — Since that the truest issue . . . stands accused, relation, too nice, and yet too true, uproar the universal peace, nothing, but who knows nothing, the means that makes us strangers
5. Describe the effect upon Macduff of the news of his wife's murder. How does this murder affect the progress of the action of the play?

ACT IV. AND INTRODUCTION X.—XIII.

1. Show that Shakespeare, in his conception of the Witches, has largely followed the popular beliefs of his own times
2. Describe, with quotations from the play, the appearance of Shakespeare's Witches
3. Explain the following . *Take a bowl of fate, Thy crown does sear mine eye-balls ; the blood-bolter'd Banquo, the natural touch ; recoil in an imperial charge ; the title is affer'd ; portable ; 'tis call'd the evil ; a modern ecstasy, he has no children*
4. What allusions are made in this Act to the moon, Birnam wood, the wren, angels, Edward the Confessor?
5. Show the degradation of Macbeth after his second meeting with the Witches.

ACT V. SCENES I., II. AND III.

1. Mention the incidents of Lady Macbeth's career to which she refers in the sleep-walking scene.
2. Quote the lines in which Macbeth gives expression to his weariness of life.
3. Explain with reference to the context .
 - (i) My mind she has mated and amazed my sight.
 - (ii) Meet we the medicine of the sickly weal
 - (iii) Canst thou not minister to a mind diseased?

4. Explain the following: *This is her very guise, the bleeding and the grim alarm; unrough youths; all mortal consequences, shirr the country round*
5. "Some say he's mad, others that lesser hate him
Do call it valiant fury"
Upon what grounds were such opinions formed of Macbeth's conduct?
What is your own view on the matter?

ACT V. SCENES IV.—VII.

1. How does Macbeth receive the news of his wife's death? Give the substance of his reflections upon hearing of it
2. Describe the incident of the moving wood, and give the words of the prophecy of which it was a fulfilment
3. Describe the parts played by the Doctor, Seyton, and Young Siward.
4. Explain the meaning of the following expressions and briefly indicate the context in which they occur: *Thoughts speculative their unsure hopes relate, my fell of hair; to the last syllable of recorded time; I pull in resolution, I'll prove the lie thou speak'st.*
5. Describe the action of Malcolm as shown in these scenes and contrast it with his previous conduct

ACT V. SCENE VIII.

1. Discuss the question of Macbeth's bravery during the last phases of his life.
2. What is said in this scene upon the subject of Young Siward's death?
3. By whom, to whom, and under what circumstances were the following words spoken? Explain where necessary:
 - (i) Why should I play the Roman fool?
 - (ii) We'll have thee, as our iarer monsters are,
Painted upon a pole
 - (iii) I see thee compass'd with thy kingdom's pearl,
That speak my salutation in their minds.
4. Explain the following words and expressions. *palter, the show and guize o' the time; knoll'd, the time is free, score.*
5. Discuss Macbeth's faith in the Witches, and show to what extent it influenced his actions.

ACT V. AND INTRODUCTION XIII.—XXV.

1. Show from the play Lady Macbeth's feminine nature and admiration of her husband.
2. Sketch the character of Macduff.
3. What use of rhyme and of prose is made by Shakespeare? Give examples from this Act.

4. Give the meaning and derivation of *sear*, *sag*, *moe*, *cessures*, *equivocation*, *harbingers*, *hems*, *still*.
5. What allusions are contained in this act to Aialia, English epicures, physic, the stage, bear-baiting, cauls?

GENERAL QUESTIONS.

1. Write an essay upon courage and distinguish between the kind of courage exhibited by Macbeth and that which Lady Macbeth
2. Draw a contrast between the plays of *Macbeth* and *Hamlet*, and between the heroes of the two plays
3. What do you understand by (1) Irony, (2) Euphemism? Give examples from this play.
4. Quote from the play allusions to (i) night, (ii) dreams.
5. Who was Middleton? For what reason is his name of special interest in connection with the play of *Macbeth*?
6. What do you know of the true history of the period at which Macbeth lived?
7. Mention some of the more important points in which Shakespeare has departed from his historical authority, and give reasons for his deviations.
8. Write a concise Argument to this drama. Comment on its diction, attitude (characteristics common to the personages generally), and motive (or pervading sentiment) (*Trin Coll.*, 1866)
9. Sketch the life of Shakespeare, and point out his chief excellencies as a dramatist. (*Trin Coll.*, 1869.)
10. Discuss the prosody of the following lines.
 - (i) Smells woongly here: no juttie frieze.
 - (ii) Of his own chamber and used their very daggers
 - (iii) Which in his death were perfect. I am one, my hege.
 - (iv) I'll come to you anon. We are resolved, my lord
 - (v) In our last conference; pass'd in probation with you.
11. Comment upon the grammatical peculiarities in the following.
 - (i) Always thought that I require a cleanne
 - (ii) This sore night hath trifled former knowings
 - (iii) Weary with disasters, tugg'd with fortune
 - (iv) Who may I rather challenge for unkindness
 - (v) 'Tis two or three that bring you word
12. Quote any lines you may remember for which emendations have been proposed, and discuss the alternative readings.

CAMBRIDGE LOCAL EXAMINATION.

JUNIOR STUDENTS.

A.

1. From what sources did Shakespeare derive this play?
2. Mention the chief instances of the supernatural in *Macbeth*, and show how this element determines the action of the play.
3. Explain, with reference to the context —
 - (1) Confronted him with self-comparisons.
 - (2) Within the note of expectation
 - (3) Better thee without than he within
 - (4) Let our just censures attend the true event.
 - (5) Fate and metaphysical aid united (*sic*)
 - (6) Function is smothered in surmise

B.

4. Give the meaning and derivation of. *weird*, *harbinger*, *limbeck*, *shard-borne*, *jarrow*, *foison*, *chaudron*, *germens*, *hermit*, *vouch'd*, *doff*, *pester'd*.
5. Illustrate from the play *Macbeth*'s openness, ambition, strong imagination
6. Quote reference to swimming, sickness, navigation, the stage, horses; and write out any four phrases which have become familiar quotations

SENIOR STUDENTS.

1. What internal evidence is there as to the date of the composition of this play?
2. How far does the play of *Macbeth* correspond with or misrepresent historical facts?
3. Contrast the characters of *Macbeth* and *Lady Macbeth* with any characters in any other tragedies.
4. Explain, with reference to the context:—
 - (1) The golden round
Which fate and metaphysical aid doth seem
To have thee crown'd withal
 - (2) There's husbandry in heaven
Their candles are all out
 - (3) But this sore night
Hath trifled former knowings
 - (4) All these are portable
With other graces weigh'd
 - (5) Their malady convinces
The great assay of art
 - (6) Ay, in the catalogue
Ye go for men.
5. Give some account of the words: *paddock*, *inch*, *limbeck*, *weird*, *foisons*, *sag*, *clept*.

AIDS TO THE STUDY OF SHAKESPEARE. WORKS OF REFERENCE.

It has been thought desirable in the interest of teachers as well as of those students of Shakespeare who possess both time and inclination to continue their studies beyond the limits of this edition, to present here a list of the various works which have been found useful in the preparation of this volume.

- | | |
|---|--|
| Dowden's <i>Shakespeare, His Mind and Art</i> . | Middleton's <i>Works</i> , ed. H. Ellis |
| Geivinus' <i>Shakespeare Commentaries</i> . | Charles Lamb's <i>Works</i> |
| Coleridge's <i>Lectures on Shakespeare</i> | Schmidt's <i>Shakespeare Lesson</i> |
| Karl Elze's <i>Essays on Shakespeare</i> . | Halliwel's <i>Dictionary of Archææ and Provincial Words</i> . |
| Hazlitt's <i>Characters of Shakespeare</i> . | Nares' <i>Glossary</i> , ed. Halliwel and Wright. |
| Hudson's <i>Shakespeare's Life, Art and Character</i> . | Kinnear's <i>Crucies Shakespearanz</i> . |
| Drake's <i>Shakespeare and his Times</i> . | Dr. Johnson's <i>Dictionary</i> |
| Scottowe's <i>Life of Shakespeare</i> . | Smith's <i>Classical Dictionary</i> |
| Moulton's <i>Shakespeare as a Dramatic Artist</i> . | <i>The Encyclopædia Britannica</i> . |
| Lee's <i>Shakespeare's Life and Works</i> . | Hazlitt's <i>Shakespeare's Plays and Poems</i> . |
| Sherman's <i>What is Shakespeare</i> . | Knight's <i>Pictorial Edition of Shakespeare</i> . |
| Mrs. Kemble's <i>Notes upon some of Shakespeare's Plays</i> | <i>The Henry Irving Shakespeare</i> |
| Mrs. Jameson's <i>Shakespeare's Heroines</i> | <i>The Clarendon Press, Globe, Warwick, Temple, Pitt Press</i> |
| Swinburne's <i>A Study of Shakespeare</i> . | Editions of the Play |
| Campbell's <i>Shakespeare's Legal Acquirements</i> . | Bianchi's <i>Mythology of Greece and Rome</i> . |
| Phipson's <i>Animal Lore of Shakespeare's Times</i> | Stending's <i>Greek and Roman Mythology</i> |
| Hazlitt's <i>Shakespearean Library</i> , 1875 | Blackie's <i>Modern Cyclopædia</i> . |
| Spalding's <i>Elizabethan Demonology</i> | Abbott's <i>Shakespearean Grammar</i> . |
| Grindon's <i>Shakespeare Flora</i> . | Nesfield's <i>English Grammar Past and Present</i> . |
| Fleely's <i>Shakespeare Manual</i> . | Kellner's <i>Historical Outlines of English Syntax</i> . |
| Scott's <i>Essays on Chivalry, Romance and the Drama</i> . | Mayor's <i>Chapters on English Metre</i> . |
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